Kine WEEKLY

BUDGET INCREASES RUNNING COSTS

Page 3

Put your EAR to the GROUND!

Hollywood Papers Preview 6 M-G-M Hits! Listen!

TO-DAY WE LIVE
(Joan Crawford - Gary Cooper)

"Characters and thrills make this a real picture. Thrill sequences that carry as much kick as anything ever screened. Excellent production."
HOLLYWOOD HERALD

"It should sell about all the tickets there are to be sold in your zone. You can't miss this one. Give it everything you have." HOLLYWOOD REPORTER

SERVICE
(Lionel Barrymore in Clarence Brown's production)

"Human stuff, fine finish." HOLLYWOOD HERALD

"Human story and well told. A far cry from the rowdy comedies and sex-dramas that are banging at your box-office. Lionel Barrymore gives a grand performance. Clarence Brown's direction is flawless."
HOLLYWOOD REPORTER

THE BARBARIAN
(Ramon Novarro)

"Fine comedy and romance." HOLLYWOOD HERALD

"Picture-goers are literally starved for this type of picture. The femmes will eat it up. Not since 'The Pagan' has Novarro had such opportunity.
HOLLYWOOD REPORTER

HELL BELOW *(Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston)*

"Big war thrills, laughs and love give this smash! Marvellous combination of sea spectacle, rough neck sailor comedy and tense compelling romance."
HOLLYWOOD HERALD

"M-G-M has a humdinger in this rip-roaring, high-powered melodrama of the briny. Should take its place as a box-office winner along with 'Hell Divers.'"
HOLLYWOOD REPORTER

FRA DIAVOLO
(Stan Laurel - Oliver Hardy and Dennis King)

"Laurel-Hardy comedy kept the preview audience in hearty laughter. Dennis King's singing also pleased them. Lots of comedy and excitement."
HOLLYWOOD HERALD

"Hal Roach and M-G-M should have an attraction in this production of big-time earning capacity. Ought to outdraw the last Laurel-Hardy feature in every theatre."
HOLLYWOOD REPORTER

REUNION IN VIENNA
(John Barrymore - Diana Wynyard)

"Lavishly beautiful production, should take a top spot with the biggest hits of the season. Looks like a tremendous hit. So much glamour, romance and charm that any audience should climb into the cheering section. Any audience will go for it in a big way.
HOLLYWOOD REPORTER

Not for just a DAY, not for just a YEAR, but ALWAYS

METRO-GOLDWYN-MAYER

Would You Let Her Go?

SUPPOSE YOUR WIFE CAME HOME AND ANNOUNCED—"DARLING, I AM GOING ON A PLEASURE CRUISE—ALONE." WOULD YOU LET HER GO?

WOULD YOU LET HER SAIL GAILY OUT INTO THE BLUE?

WOULD YOU GO ABOARD, DISGUISED, TO SPY ON HER?

EVEN SO, WOULD YOU KNOW WHAT HAPPENED? SHIP'S CARNIVALS ARE SO EMBRACING.

WOULD YOU BE LEFT WITH A LIFE-LONG DOUBT ?

HERE IS THE CHAMPAGNE OF COMEDY—SCINTILLATING—BUBBLING WITH JOY—DELICIOUSLY NAUGHTY!

WHAT A CAST FOR THIS COUNTRY!

GENEVIEVE TOBIN, ROLAND YOUNG, HERBERT MUNDIN, UNA O'CONNOR, MINNA GOMBELL, RALPH FORBES

Pleasure Cruise

FOX

50 PER CENT. REVOLT GROWING

Kinematograph WEEKLY

GLASGOW CONFERENCE DETAILS

No. 1358 Thursday, April 27, 1933 Vol. 194

BUDGET BURDEN ON EXHIBITORS

Chancellor Ignores Tax Campaign

KINEMAS PENALISED BY NEW FUEL OIL DUTY

There was no reference in the Budget Speech to the possibilities of any relief in the Entertainment Tax.

THIS almost contemptuous disregard of the just claims of the Trade has come as a severe disappointment to the industry. It will, however, give an opportunity to those Members of Parliament who have frankly admitted the strength of the representations put before them, to implement the promises they have made in the course of the recent campaign.

So far from the hardships of the exhibitor being recognised, the imposition of a new tax of a penny per gallon on oil fuel is one further burden which exhibitors will be called upon to meet.

While the Entertainment Tax hit the little man particularly hard it is certain that the tax on heavy oils will represent an addition to the overheads of all classes of kinemas.

The big modern supers depend largely upon oil-fired boilers for their heating and ventilation, while a large number of the smaller halls in the provinces employ oil engines as the prime mover of their generating equipment.

"An addition of a penny a gallon, about 25 per cent. on the present price, means," says Basil Davis, A.M.I.E.E., interviewed by the "Kine." last night, "an increase in the current generating costs of somewhere in the neighbourhood of 12½ per cent.

"In the West End, where the winter consumption of heavy oil for boilers averages from 1,400 gals. to 2,400 gals. a week, the operating costs will be increased by anything from £6 to £10."

WHAT IS THE NEXT STEP?

The failure of the Chancellor to provide the Trade with the relief it so badly needs, turns attention to the next political step to be taken to secure relief.

The Report stage of the Finance Bill affords the opportunity, and it is probable that an amendment will be moved to give effect to the demand for a lowering of tax on the cheaper seats.

Whether this will take the form of a demand for abolition or for the flat rate of a halfpenny on all seats up to sixpence, is a matter for discussion and future decision.

Such an amendment would put to the proof the expressions of sympathy which M.P.s have tendered the Trade in reply to deputations and during lobbying.

BRISTOL AGREES

WITH RENTAL POLICY

Bristol exhibitors, at the C.E.A. branch meeting held on Tuesday, decided to support the resolution referred to in the General Council as the "Birmingham Resolution." It was agreed that members be asked to sign an agreement not to pay more than 40 per cent.

The suggestion was made that co-operation with the South Wales and Devon and Cornwall branches should be sought to ensure smooth working of the proposal.

The Dressler Picture

Local magistrates, it is announced, have now consented to the placing of the film "Prosperity" in the "U" category.

TELEVISED REVUE

SIGNIFICANT DEVELOPMENT

A significant step forward in the progress of television was taken last Friday night when "Looking In," the first television revue, was broadcast from the B.B.C.

Reception on a first-class television set once more indicated the limitations of the system, for it is apparently yet impossible to eliminate the flicker. The pictures appeared on a screen 14 in. deep by 6 in. wide, as black and white images.

Definition in the case of the long shot of the Astoria troupe of dancers gave a fairly good definition which was altogether more satisfactory than that seen in "close ups." At the same time, the narrow width of vision allowed only three of the troupe to be viewed at once.

The obvious crudities of the results, notwithstanding, the experiment indicated the lines upon which television will develop, and consequently its significance will not be lost upon the kinema exhibitor.

S.G.S. WIN

The "Star" Tournament

The Screen Golfing Society, entering for the *Star* tournament for the first time this year, brought off a fine victory yesterday afternoon, beating St. George's Hill by two and one. The foursome was played in a torrent of rain.

Leonard Abrahams and A. C. Pope beat H. A. Tapsfield and A. R. S. Stroyan, one up.

Maurice Ostrer and Mark Ostrer lost to C. L. Arnot and A. J. A. Barr by 2 and 1.

G. T. Wallis and F. S. Fisher beat D. Nairn and G. Hill, 4 and 2.

Fight for Stoll Control

Vote Limitation Scheme Rejected

AT a specially requisitioned meeting of the shareholders of Stoll Theatres Corporation held on Tuesday last, the reorganisation proposals submitted by the Shareholders' Protection Association were rejected.

The association had obtained support of a large number of independent shareholders carrying about 340,000 proxy votes, but by using the 100,000 management shares which, under the Articles of Association, carry voting rights always equal to the number of ordinary shares, the chairman succeeded in gaining the day.

Sir Oswald Not Attacked

Mr. Latham, a director of the Shareholders' Protection Association, protested that the resolution was not intended as a direct attack on Sir Oswald, and pointed out that, at present, the ordinary shareholders have no control of the corporation, despite the fact that by rights they are the owners.

On behalf of the association, Mr. Wilmot, the secretary, also denied allegations that the resolutions were intended to remove Sir Oswald Stoll from control and urged him not to make use of the voting powers of the management shares.

G. Lovell, who said that he owned 4,000 shares, opposed the resolution. He had been a shareholder, he said, for over 30 years, and had received back twice as much in dividends as his capital amounted to.

Lively Scenes

When the appeal for the appointment of independent tellers was made just before the resolutions were actually put there were a number of lively scenes because the chairman refused to allow such appointments, declaring that each of the six resolutions, which were taken separately, were lost on a show of hands. In each case the chairman asked for a poll.

It is understood that further action is under consideration by the Shareholders' Protection Association.

PAVILION, DEAL

NEW PROPRIETORS

The Pavilion, Deal, has been acquired by Henry Boyer, of Henry Boyer, Ltd., Paddington Basin, W.2, and H. Carey, a Margate kinema proprietor, who are to convert it into an up-to-date kinema seating 1,000. The reconstructed building will be known as the Regent, and the work will cost between £3,000 and £4,000.

Percy Levett, of Northdown Road, Margate, is the architect.

Waterloo Hall for Sale

The Winter Gardens Talkie Theatre, Church Road, Waterloo, near Liverpool, with seating for 669, will be offered for sale by auction on May 9.

Thelma Todd, the American star, who is playing for B.I.P.

C.E.A. CONFERENCE

GLASGOW ARRANGEMENTS IN HAND

AS will be noted on page eight of this issue, the Summer Conference and Exhibition at Glasgow will take place a week later than was anticipated.

At last Wednesday's meeting of the Scottish branch C.E.A. Thomas Ormiston stated that in deference to the wishes of English members who would be attending the Summer Conference at Glasgow, this had been postponed from the date originally arranged till the week commencing Monday, June 19. A local committee have arrangements well in hand and it is expected that the conference will follow on the lines of previous years. The exhibition, it is expected, will be opened on the Monday, and the conference proper on Wednesday, and prominent speakers are being arranged for. One afternoon will be spent in sight-seeing in Edinburgh, on the invitation of the Edinburgh branch, and in all probability the conference will finish with a day on the Firth of Clyde on the Friday. Mr. Ormiston intimated that they were getting every assistance from the Lord Provost of Glasgow, and that an interesting programme would be made up for the conference. Prominent speakers would deal with the films from the public point of view, and they had every hope that the 1933 Glasgow conference would exceed in popularity the last one held in Glasgow, which, he affirmed, he always reckoned the most useful conference ever held in the Trade.

It is hoped to secure speakers at the conference to speak on films from the public point of view.

In This Issue

Amazing criticism of the manner in which the Tax campaign has been handled is made by a Yorkshire M.P. page 13

Hal Roach Productions, Ltd., has been formed page 5

Isy Graham refused to agree to the Birmingham resolution on the ground that big pictures are essential to the trade page 13

A lively meeting of the Stoll directors and shareholders Protection Association Committee page 3

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FILM RENTAL REFORM

THE PROBLEM OF THE SUPER FILM

Birmingham Meeting

THE firm attitude of the Birmingham and Midlands Branch of the C.E.A. on film charges is unchanged. The question will be discussed at the monthly meeting to-morrow in the light of the views voiced at the General Council meeting and in other parts of the country

It is understood that the branch will be invited to reaffirm its resolution calling on members not to sign contracts for a greater percentage than 40 for "The Sign of the Cross," "The Kid From Spain," "Cavalcade" or "The Good Companions."

The stand against 50 per cent. made in Birmingham and district has impressed the country, but there is no evidence as yet that the renting firms interested in the films named are likely to admit that 50 per cent. is too high for any film. In the case of "Grand Hotel," which brought the matter to a head, there was a long presentation run at the Grand Theatre, a Birmingham music-hall, and this may have accounted partly for the lack of public interest when the subject was generally released.

Exhibitors are wondering whether they have more to gain on some pictures by paying 50 per cent. than by stopping at 40 and looking on helplessly while the producer-renters, in collaboration with some theatre or music-hall company, take the cream of the business.

On the other hand, instances occur in the provinces, as well as in London, in which outstanding subjects benefit exhibitors, after general release, through preliminary exploitation. The outcome of the struggle is awaited with interest, and some concern in both branches of the Trade.

A smashing victory for the Birmingham group might have repercussions throughout the land. Some people think it is too much to hope that any area group, however determined, can alter the policy of the producer-renters, but Birmingham and other territorial areas are looking to the General Council to stand firm now that the strength of the demand for a reduction in film hire prices has been recognised at headquarters.

FILM IMPORTS AND EXPORTS

100 PER CENT. INCREASE OF BLANK FILM

The following figures of imports, exports and exports of imported merchandise for the three months ended March 31, 1933, are published in the Board of Trade Returns recently issued. Imports of blank kinematograph film show a 100 per cent. rise on the corresponding period of 1932, the positive and negative imports remaining around the same figures.

Exports of blank and positive show increases, the latter of about 85 per cent., but a slight decrease in negative export is to be noted.

Exports of imported film show less fluctuation than usual, blank alone showing a substantial drop of 27.6 per cent.

IMPORTS.

	1931.	1932.	1933.	Inc. or dec. on 1932 figures.
Blank	10,578,197	6,590,848	13,930,258	+ 111.3
	£35,134	£37,274	£59,784	+ 60.4
Positive	6,908,487	4,145,833	4,089,556	– 1.4
	£49,868	£31,821	£26,344	– 17.2
Negative ...	1,161,700	1,085,918	1,102,742	+ 1.5
	£32,048	£24,008	£28,007	+ 16.6

EXPORTS.

Blank	1,721,870	2,270,316	3,860,913	+ 70.0
	£4,564	£8,272	£10,610	+ 28.2
Positive	5,019,479	3,364,802	6,246,685	+ 85.6
	£28,005	£19,403	£36,790	+ 89.6
Negative ...	181,678	316,626	205,914	– 35.0
	£2,125	£4,377	£2,225	– 49.2

EXPORT OF IMPORTED MERCHANDISE.

Blank	698,927	1,788,242	1,115,962	– 27.6
	£4,218	£14,288	£7,244	– 49.3
Positive	1,141,986	415,975	449,637	+ 8.1
	£6,180	£2,950	£3,771	+ 27.8
Negative ...	384,524	372,181	370,211	– 0.6
	£8,251	£8,500	£7,667	– 0.8

The Master of Sempill is to be the guest of honour at the Film Flying Club dinner this evening.

KINEMATOGRAPH WEEKLY

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THE STERILE BUDGET

ANTICIPATION of any relief in the Entertainment Tax at a period like the present was perhaps limited to the optimists; at the same time, the moral claim of this Industry is as strong as ever, even though material considerations have overweighted it.

Thanks to a really united drive in the past few weeks, the whole membership of the House of Commons is now much better informed on the matter, and in very many cases the injustice of a tax upon turnover has been publicly admitted.

That this process of educating our legislators has had no fruitful result is unfortunate, but at least we know that this part of the campaign has been efficiently and energetically driven home.

Chancellors of the Exchequer, however, have hard tasks, and the necessities of the occasion, particularly in times like these, give little latitude for the exercise of any discretionary power which may cost them anything.

Justice is, in the eye of a man charged with the duty of raising every possible penny, merely an abstract virtue, to which he may or may not render lip-service. Whether he indicates his interest in a more practical manner has always depended upon a number of conflicting problems having but slight connection with the question of moral right.

Eventually we shall win, of course, but now the Budget has been opened we have to face a bleak period and one which will mean the struggle for existence on the part of many kinema proprietors will have to be carried on under almost intolerable strain—or given up.

The new imposition of a tax on heavy oil is discussed on page 3 of this issue.

RENTALS—TWO VIEWS

EXAMINATION of the resolution sponsored by the Birmingham branch of the C.E.A. and supported by the General Council of that organisation has been proceeding during the past few days throughout the country.

With hardly a dissentient voice the different areas have fallen into line and are testing first the opinions and secondly the sincerity of the members who have so generally joined in the chorus of resistance to the high film rentals now demanded.

But when an individual speaker points out a feature of the argument that has been ignored by all the rest, it is certainly worth-while listening to him. Isy Graham, always a thoughtful and constructive contributor to Trade problems, suggested to his Sheffield colleagues that instead of objecting to a bigger price on two or three films in a year they should object to the price demanded for the films booked for the other 50 weeks in the year, "the majority of which were not worth anything like the terms asked."

In short, a hard-and-fast rule is not always the simplest solution. But it has at least this advantage, that any decision on which exhibitors agree could be enforced—as far as loyalty stands the strain—whereas the complications which would follow the admission of a few exceptions to the rule would make united action almost impossible.

Hollywood in Travail

by

E. G. Cousins

The author of "Filmland in Ferment" returned this week from a visit to Hollywood, where he took full advantage of the exceptional facilities offered to him for ascertaining the truth about the film crisis.

FEW people who were not in Hollywood during the week commencing March 12 last can have any idea of the gravity of the crisis, or of the narrow margin by which the whole film Industry of the United States escaped catastrophe.

First, the theatre situation. The general trade depression has been blamed for this, as men will blame anything, but Adolph Zukor and Sidney R. Kent have estimated the decline in theatre receipts traceable directly to general depression at respectively only 20 and 10 per cent.

The bitter fact, which the production executives were at this time—and at long last—reluctantly obliged to face, was that the wrong kind of films had been persistently offered to the public for years, and the public had increasingly rejected them.

CAPITAL reserves were exhausted; so was the patience of the New York bankers who supplied credit; the production companies were reduced to waiting for box-office receipts to come in before being able to pay their employees—a miserable state to which no other important industry has ever fallen.

Then came what was ironically known as a bank holiday—a national closing of all banks for several days, during which the shrunken Kinema returns diminished by a further 45 per cent. President Roosevelt effected this closing for the public safety, but it was a staggering blow to the film Industry.

Multitudes of people were caught literally without any money at all, and although theatres gladly accepted cheques for even the shilling seats, the majority of potential filmgoers went for a walk instead.

THE major producers—chiefs of the M-G-M, Fox, Warner, Columbia, R.K.O., and Hal Roach studios—without even the £450,000 between them required to pay their 10,000 employees for the week's work, went into a panic-stricken huddle at the Hays office to decide on a plan of action.

First they toyed nervously with the idea of a complete stoppage of production for four weeks, to get some money in hand; however, a kind but firm voice from Washington said "Do nothing to shake the nation's new-born confidence in its economic recovery."

Next day (Monday, March 13) all studios closed for the first time in history, while the producers decided that they could just afford to pay *half* the wage bill. Consequently a 50 per cent. cut for everyone receiving over £15, and a 25 per cent. cut for those receiving less than that, was proposed, to continue for eight weeks.

This threw the Industry into wild confusion, while "those behind cried 'Forward!' and those before cried 'Back!'"

STORMY emergency meetings were held of every branch of the Academy of Motion Picture Arts and Sciences—actors, writers directors, cutters, cameramen, projectionists, sound-technicians, property-men, laboratory assistants—and of the Trades Unions concerned . . . and decided nothing.

Aeroplanes, piloted by members of the stunt flyers' union, were actually held in readiness to fly over Hollywood and give smoke signals for a strike. (It is interesting to note that prominent in the discussion was the solicitude of the larger-salaried players for their humbler brethren.)

Suddenly someone discovered a clause in a forgotten contract providing for three weeks on full pay for union workers, pending arbitration.

Hollywood breathed again . . . and swift came the earthquake, which increased the general "nerviness," drew vivid attention to the graft in national life (schools built by Government contract sustained the first and worst damage), and thronged the telegraph and cable offices with frantic crowds who were unable to send either inquiring or reassuring messages because of the bank moratorium and their lack of ready cash.

THE dust had scarcely settled when the repercussions of Hitlerite Anti-Judiaism coincided with the return of beer and its Prussianising influence, followed by the rumbling of the tumbril of a National inquiry (under a President who "knew not Israel") into the misconduct of the film Industry, a frustrated attempt by the academy to cross-examine the producers as to profits, a visit by the bankers' representatives to inquire searchingly into the slump and to present economy ultimatums, and a renewal of the old threat to remove production, lock, stock, and barrel to the East Coast.

What emerged from this chaos? A sudden sharp realisation of the industry's proximity to the precipice; intense activity on the part of independent producers, who saw their opportunity in the rapidly dwindling stocks of completed productions; wistful eyes cast towards Britain, where depression has become so much one of the family that we don't notice it any more; a consequent new interest in British production (fostered by the success in Hollywood of "Rome Express"); and, most important to ourselves, a heaven-sent chance for British studios to benefit by the unhappy experience of Hollywood, and set our own Film House in order.

CHARLES PENLEY

ONE of the most acute showmen in the Trade, Charlie Penley, is convinced that television will have to be reckoned with in the near future. Mr. Penley based his opinion on the recent televised revue in which his Astoria girls participated. So impressed is he with its possibilities that he is proposing to take a trip to the Continent to investigate a German television system which is said to have given excellent results.

MR. PENLEY believes that television will be fully practicable in another five years. But its full potentialities, he thinks, will depend on whether it is controlled by the B.B.C. or not. As a homé entertainment television would be no more competitive to the commercial theatre than is home kinematography at the present moment, notwithstanding the increasing popularity of the latter.

PERFECTION of projection, both of light and sound is the sole prerogative of the commercial kinema, and it is really never seriously challenged by home equipment, or even by the best of the portable installations In the same way the highest standard of television projection will only be found in the kinema, and, consequently, it will be essential for an alliance to be entered into between the two arts. Then we shall have picture programmes televised from a series of central studios, and possibly with those developments will arrive those two-long-sought-after qualities of perfect colour and practical stereoscopy.

LONG SHOTS

Television and the Exhibitor—A Comedian on Holiday—A word for Hollywood—The Everest Flight

IN the *Kine.* report of the British Kinēmatograph Society's meeting on April 3, the misstatement occurred that Gare Schwartz, who explained the Debrie optical printer was one of the Debrie staff. This is not so. M. Schwartz has been with the Paramount studios in Paris for the past three years in charge of their laboratory, camera-trick and cutting departments.

I SPENT one of the most interesting hours I've had for many a day with Charlie Chase, the M-G-M comedian, who is spending a holiday here with Mrs. Chase. "It's really a second honeymoon—," said Charlie. Anyway, 19 years of married bliss is not too bad even as a Hollywood record.

HE has been having a real holiday and has not been tempted to visit any of our studios, nor is he keen on making any comparisons between English and American comedies and comedians. Rather did he enjoy telling of his early days, of his friendship with Frank Lloyd and Lon Chaney, of directing Gloria Swanson in slapstick, of his discovery of Lupe Velez, and of what economy problems studios are now facing.

IT was a treat to renew acquaintance with Diana Wynyard in Harry Crull's office at the Empire. And I was more than delighted to see that Diana is just as nice and just as level-headed as she was in the days when the Liverpool Repertory claimed her allegiance. She realises that she has been wonderfully fortunate in having secured the "plum" of a generation in "Cavalcade," but she is too intent on consolidating the reputation she has gained to get swollen-headed.

WE had a good laugh over some of the inevitable tall stories that were circulated about her mode of life in Hollywood, and about the legends that have grown up round her. She is here for a limited period to appear on the stage in a Cochran production of a Clemence Dane play, and next September or October should see her back in Culver City on the M-G-M lot.

I HAVE rarely heard any artiste express such genuine gratitude for the way Hollywood had behaved to this British actress. No wonder Sam Eckman beamed. It was he who spotted the winner originally.

THE Everest flight is one of those thrilling adventures which stir the blood, and the part taken in it by A. L. Fisher, the Gaumont-British cameraman, is a really important one. It is upon the skill and experience of a cameraman that the success of such an adventure lies, and the speculations and theories of scientists must be based upon the pictorial results of the expedition.

ON the second "unauthorised" flight the Westland Wallace, in which Fisher was flying, was above the level of the summit and often not more than 500 yards from it, the camera running most of the time. The result is a film of mountain scenery of remarkable pictorial beauty and scientific value, it is believed.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

***HAL WALLIS** is reported to be appointed production manager at the Warner studios.*

***DARRYL ZANUCK**, who has hitherto held that position, is organising his own unit to make pictures for United Artists' release.*

***NO REASON** has been divulged for his break with Warner Bros.*

***CONRAD NAGEL** has resigned from the presidency of the Academy of Motion Picture Arts and Sciences.*

***DISAGREEMENT** on policy is given as a reason. He will remain on the board of directors.*

***A NEW GARBO** contract has been signed.*

CANADA AND FILM INCOME TAX

F.B.I. PRESENTS HOME PRODUCERS' CASE

THE proposal suggested in the Canadian Budget a few weeks ago, whereby a tax of 12½ per cent. upon profits made in the Dominion by non-Canadians, is again revived by the rumour of an attempt to exclude film profits from the scope of the proposal.

It is understood that Colonel John Cooper, who represents the Hays interests in Canada, is making a request to the Canadian Government that profits from films be exempted from the tax.

F.B.I. Group Opinion

Interviewed on the matter, M. Neville Kearney, secretary of the Film Producers' Group of the F.B.I, who was present in Ottawa during the Imperial Conference there, said "The proposal made to the Canadian Government to exempt films from the scope of the tax would not benefit British films in the least."

"The suggestion made by the F.B.I. had an entirely different basis. Canada was one of the first of the Overseas Dominions to put forward the possibility of a general Imperial preference, and our suggestion followed these lines, namely, that the tax should not apply to profits on films made within the Empire."

"At a time when the market for British films is increasing, it seemed to us unwise to do anything detrimental to the development of the market in Canada.

Finance and Sentiment

"To exempt the whole of the films entering Canada would be a much more serious thing. The Canadian Government, like our own, is endeavouring to raise revenue in various ways, and has suggested a means for obtaining a portion of the profits made by non-Canadians in the country—a perfectly legitimate form of securing revenue. There is no reason, apart from Imperial sentiment and a wish to assist British producing companies, for removing the tax—but we do feel the British producing companies have a case for the Canadian Government's consideration.

"Australia and New Zealand and South Africa have made exceptions in our favour, and we hope for similar treatment from Canada.

"Were all films exempted from the tax, according to the Hays suggestion, British films would be in no better position than to-day."

STAFF HOURS

QUESTION IN THE COMMONS

In the House of Commons on Tuesday, Mr. Remer asked the Minister of Labour whether, in view of the resolution forwarded to him by the Trade Union Congress supporting in the kinema industry a basis of 60 hours working week, exclusive of mealtimes, the Government would consider whether it was advisable to continue the international discussions for a 40-hour working week.

Sir Henry Betterton said: "I have not received a resolution from the Trade Union Congress, and I am not aware that such a resolution has been passed, but I understand, however, that the London and Home Counties Joint Conciliation Board for the kinema industry, upon which certain trade unions are represented, have agreed to recommend that the working week in London and the Home Counties shall not exceed 60 hours for the general staff, 54 for the female staff, and 55 for the operators, with extra payment for overtime.

Discussion on the subject of a 40-hour week must, of course, take into account the circumstances of the various industries, and the agreement reached by the organisations which are represented by those concerned.

Radio Trio in the West End

"Herald" Scoop with "King-Kong"

By the end of next week Radio Pictures will have three picture playing pre-release runs in London's biggest houses.

With "King Kong" continuing to draw capacity business at the London Coliseum, these will be "Topaze," the new John Barrymore picture opening at the Empire, Leicester Square, on Friday, April 28, and "The Penguin Pool Mystery," featuring James Gleason and Edna May Oliver, at the New Gallery, Regent Street, on Sunday, April 30.

Serial in "Daily Herald"

Cashing in on the sensational publicity "King Kong" is receiving all over the country, the *Daily Herald*, with a circulation of nearly 2,000,000, has acquired the serial rights of this story. The first instalment appeared last Friday.

The *Daily Herald* is announcing the serial on bills and posters all over the country.

The film continues to play to capacity houses at the Coliseum.

"Radio Parade," which was Trade shown in Manchester last week, is to be publicly screened at the Gaiety, Manchester, on May 1—less than a fortnight after the Trade show.

Pope Pius XI as he appears in THE VOICE OF THE VATICAN (Universal)

CUT IN PITTALUGA CAPITAL

HEAVY LOSS ON YEAR'S WORKING

A HEAVY reduction of capital is recommended in the report just issued by Cines Pittaluga, the principal Italian film producing, distributing and exhibiting company.

The past year has shown a heavy loss in working, over 38 million lire being involved. The proposal is made that the capital be written down from 100 million lire to 25 millions.

Reasons given for the deficit are the high entertainment tax and the enormous cost of financing production, and the rather precipitate theatre acquisition policy.

A difficulty which the Cines Pittaluga company has had to face is the comparatively restricted Italian market. This it has sought to overcome by associations with producing companies in other countries.

The opinion is expressed that even with a severe cutting of costs in every department, it will be necessary, if prosperity is to be assured, that financial help from the Government should be given. A suggestion of this kind was made a few months ago, but nothing came of it.

Since the resignation of Comm. Ludovico Toeplitz, the Italian financier Mario Solza has been president of the company.

CUP FINAL

ELABORATE MOVIETONE PREPARATIONS

Release in record time of the 1933 Cup Final is anticipated by British Movietone News, who have made meticulously careful preparations with this end in view.

Movietone, who have again secured exclusive rights to cover the game, will have an augmented battery of cameras on the ground in addition to their own full camera strength. The utmost precautions, it is said, have been taken to prevent the game being "pirated."

Strategic positions have already been picked, so that the match will be "shot" from every conceivable angle.

"Crack" dirt-track riders have been engaged to rush the negative on their racing machines to the film laboratory.

The News Theatre, Shaftesbury Avenue, and all West End kinemas will receive their prints on the same evening.

Last year, it will be remembered, British Movietone News secured the greatest scoop in film journalism by settling beyond doubt the question of the disputed goal which gave Newcastle the victory. That "frame," probably the most valuable clipping ever obtained by a news reel, was pounced upon by the national Press and used by them as the main "story" for their editorial.

The controversy raised by its publication led to a huge public demand to see the film, and every kinema showing British Movietone News profited accordingly.

Universal's Four Successes

Turning Business Away

Universal have four pictures current in premiere and pre-release West End houses this week with "The Big Cage" and "Private Jones" at the Alhambra, and Karlofi's "The Mummy" and the Slim Summerville-Zasu Pitts production, "They Just Had to Get Married," at the Dominion and New Victoria theatres respectively.

"The Big Cage" and "Private Jones," from a capacity opening at mid-day on Monday, played all day to packed houses.

The management state that it is the finest opening business at the Alhambra for a considerable time and that both pictures have registered heavily with the audiences

Sunday and Monday business at both the New Victoria and the Dominion has been exceptional. In the case of the Dominion, the highest Sunday business since G.-B. took over the house was recorded. The theatre executive state that queues of thousands were waiting for the first performance for all seats, and that many had to wait for admission until the second house was accommodated. Monday's business was also stated to be well above the usual.

The New Victoria also records extensive queues and packed houses.

Hal Roach Forms British Company

Two Comedians Signed for Hollywood

FOLLOWING the announcement by M-G-M of production by the Hal Roach unit of comedies in England, comes the news of the formation of a company for this purpose.

Hal Roach Productions, Ltd., was registered on April 21 with a capital of £1,000. The directors are Messrs. H. S. Wright, Hal Roach, G. R. Webb, S. Eckman, jun., and J. C. Squier.

Arrangements are being made for studio space at the B. and D. studios at Elstree, but it is understood that there will be no immediate start made on British production.

British Comedy Capture

Hal Roach has not been idle during his stay in England. He has spent most of his days at the studio giving screen tests to the numerous artistes in whom he has seen promise and his evenings in rushing from one theatre to another on the look-out for talent.

So far he has succeeded in locating Douglas Wakefield, brother-in-law of Gracie Fields, and Billy Nelson, and believes that in them he has discovered a co-starring team that gives promise of developing into another Laurel and Hardy.

The pair have appeared together in numerous touring revues, including "Too Many Cooks," Archie Pitt's very successful show, and "Walk This Way." Their first West End appearance was with Gracie Fields at the Winter Garden in "The Show's the Thing." Later they appeared in "Casanova" at the Coliseum. They are due to sail for Hollywood very shortly.

Mr. Roach expressed himself as very delighted with the way their first test has turned out, and expects that their first screen appearance will be a tremendously successful one.

GOING AFTER BUSINESS

WARDOUR'S BUSIEST WEEK

"I believe there is good business in the film Trade to be had, but it wants going after," was the opinion of Arthur Dent, managing director of Wardour Films, to a *Kine.* representative.

"The man who doesn't keep his showmanship alert is slipping behind. Times are admittedly difficult, but resoluteness in exploitation brings a good reward.

"We have found that at Bradford, where 'Radio Parade' has done huge business, and at Southport 'Sleepless Nights' has been a big success, the extra business being the result of good exploitation.

"Last week was Wardour Films biggest week over a long period, and this convinces me that given films of good entertainment quality there is still big business to be done."

Mr. Dent instanced the success, among other product, of the one-reeler, "This is Paris—That Was," and stated that arrangements were being made for Tommy Handley to speak the commentary to a film of a similar nature.

ADELPHI THEATRE

TO CONTINUE WITH PICTURES

Arrangements have just been concluded between T. H. Bostock, on behalf of Associated Theatre Properties, Ltd., and Murray Silverstone, of United Artists, whereby the Adelphi Theatre will continue the presentation of pictures handled by the latter organisation.

The pictures which will follow in due course after the conclusion of the present highly successful run of Eddie Cantor in "The Kid From Spain," will include Mary Pickford in her latest production, "Secrets," Al Jolson in his new Picture, "Hallelujah I'm a Tramp," Sydney Howard in the British and Dominion Picture, "Night of the Garter," and Emil Jennings in his first talkie produced in English, "The Merry Monarch."

"KING-KONG"

Midland Trade Shows

In our last issue, under "Forthcoming Trade Shows," the Birmingham and Nottingham Trade shows of "King Kong" were incorrectly announced.

The Birmingham Trade show will take place on Tuesday, May 2, at the Forum, 10.30 a.m., and the Nottingham screening will be on Thursday, May 4, at the Elite, 10.30 a.m.

TOWNS MEETING REFUSED AT NEWCASTLE

COST OF PLEBICITE INFLUENCES COUNCIL

THE attempt of the Newcastle exhibitors to secure Sunday opening has been killed at the second hurdle. The exhibitors, against the opposition of the united religious bodies in the city, won over the Watch Committee to their way of thinking, and the Watch Committee recommended the City Council to submit the question to a town's meeting and, if need be, to thereafter take a plebiscite of the ratepayers.

The City Council has rejected the recommendation of the Watch Committee, and that by a majority of 38 votes to 14.

The Town Clerk advised the Council that this decision would "definitely be the end of the matter."

Before the debate opened upon the recommendation of the Watch Committee, it was elicited by questions put to the chairman of the Finance Committee that a plebiscite would cost the city £800, and would entail a supplementary estimate.

Among the supporters of Sunday opening was Coun. Hurst, who claimed for the public the right, conferred upon them by Act of Parliament, to have Sunday kinemas.

He had been told by a man who had jurisdiction over 15 kinemas that if Sunday licences were granted he would require the services of four additional men at each of those kinemas, and that would mean work for 60 men.

During the course of the discussion, Ald. Oates said: "There are 40 halls in this area, and eight of them are controlled by syndicates. The movement for Sunday opening is coming entirely from those eight halls."

Wallasey's Draft Order

Wallasey Corporation announces that in reference to its decision to make a draft Order permitting Sunday entertainments, a public meeting of electors will be held in the Town Hall at 8 o'clock p.m., on Monday, May 8, for the purpose of considering the question of the submission of the draft Order to the Secretary of State. The decision of the meeting will be final, unless a poll of electors is constitutionally demanded.

Whitley Bay Town's Meeting

It is anticipated that Sunday licences will be granted at Whitley Bay without opposition. The Whitley and Monkseaton Urban Council has called a public meeting for May 19.

It is not expected that a plebescite will be demanded, as various Sunday entertainments are already, and have been for some years past, accepted as part of the amenities of Whitley Bay.

Town's Meeting at Hendon

Hendon Borough Council have decided to hold a Town's Meeting on the question of Sunday opening on May 17.

Poll Demanded at Barnet

At a town's meeting at East Barnet on Friday last 15 voted in favour and 150 against. A petition is being organised to demand a poll.

An Adjourned Application

At a meeting of the Surbiton Council the application of the local exhibitors for a draft order was adjourned for three months.

Lytham Anomaly Removed

One of the most glaring anomalies in Lytham St. Annes, where kinemas at one end of the town are allowed to open on Sundays, whilst that at the other extreme is obliged to remain closed, has been removed.

The licensing magistrates, on Thursday, gave permission for the Blackpool Tower Co. to open the Palace Kinema on Sundays from 8 to 10 p.m.

Opposing the application, the Rev. J. T. Green said that those on whose behalf he appeared felt that six days a week ought to be adequate for kinema proprietors to make the best of their property and capital. He estimated that about 3,000 people attended church in Lytham on Sunday, but he did not believe the attendances at his church would be affected by the opening of the kinema.

The bench granted the licence, the conditions to be the same as those applied to other kinemas in the area.

M. Woosnam, who made the application, said that at present Lytham charities did not benefit as a result of Sunday entertainments. If the Palace was opened Lytham charities would receive £32 10s. a year.

A BROMLEY PROTEST

C.E.A. ACTION

The refusal of the Bromley Council to grant Sunday opening licences, although the recent poll declared in favour, has resulted in a letter from the C.E.A. to the Home Office. The letter gives full details of the Bromley Sunday opening campaign, and asks if any action can be taken to persuade the Bromley authorities to reconsider their decision.

Paul Lukas, Nancy Caroll and Gloria Stuart in A KISS BEFORE THE MIRROR (Universal)

London Trade Shows

Between Thursday, April 27 and Wednesday, May 3

Thursday

A Kiss Before the Mirror (*Universal*)

Prince Edward Theatre. 8.30 p.m.

Adapted from a famous Continental stage success by Ladislas Fodor, "A Kiss Before the Mirror" presents strong human drama depicting the unhappy marriages of two wealthy and socially prominent residents of Vienna.

James Whale, the brilliant young English director, made the picture, which has been hailed in the States as a brilliant dramatic triumph. The photography was in the hands of Karl Freund, the great German technician. Several stars are included in the cast which comprises Nancy Carroll and Gloria Stuart as feminine leads, with Paul Lukas, Frank Morgan, Walter Pidgeon and Donald Cook as leading men, supported by Jean Dixon, Charles Grapewin, John Ince, Walter Brennan, and Wallis Clark.

Tuesday

A Lady's Profession (*Paramount*)

Carlton. 10.30 a.m.

The story of two penniless members of society who attempt to recoup their fallen fortunes by running a speakeasy in New York is amusingly told in "A Lady's Profession," in which Alison Skipworth plays the leading rôle with Roland Young and Sari Maritza, Kent Taylor, Roscoe Karns and Warren Hymer.

Miss Skipworth is cast as an English gentlewoman, painfully ignorant of the financial facts of life. Roland Young, as her brother, is equally unversed in the ways of commerce, but his daughter, played by Sari Maritza, has at least some inklings on the subject.

When they discover that the family fortunes are approaching zero they decide to go to the States in search of fortune. Roland Young goes in advance to reconnoitre the ground, and when the enterprising ladies arrive they find him running an unprofitable speakeasy. Not at all sure how or why it should be done, Miss Skipworth sets about putting the enterprise on its feet. Her biggest problem is a battle with the liquor syndicate which, in view of the impending end of Prohibition and the anticipated wave of depression in the bootleg industry, is forcing large stocks of liquor upon its unwilling customers, but she succeeds in routing the gangsters in a hilarious finale.

Elmer the Great (*First National*)

Cambridge Theatre. 8.45 p.m.

In the title-rôle of "Elmer the Great," Joe E. Brown has what should be regarded as his best screen rôle, in a picture abounding with fast action and gripping human values.

In the past the celebrated comedian has many times demonstrated his abilities as an actor, and in his latest story he has better opportunities than ever of proving his inherent powers not only to rouse audiences to the heights of hilarity, but also the heights of emotion. As a misunderstood young man of immense talent but lacking in ambition to win the success that should rightly be his, he is given full rein, and in the innumerable complications which beset him he should arouse the keenest sympathy.

"Elmer the Great" has been adapted from the famous play by Ring Lardner and George M. Cohan, and was directed by Mervyn Le Roy.

"Farewell to Arms" Premiere

Famous Hemingway Story at the Carlton

Frank Borzage's production of Ernest Hemingway's "A Farewell to Arms," featuring Helen Hayes, Gary Cooper and Adolphe Menjou, which will have its première at the Carlton Theatre on Thursday, is a faithful reproduction of the Hemingway novel, telling the story of Frederick Henry, a lieutenant in the Italian ambulance corps, and Catherine Barkley, a British nurse, who meet and love greatly against a spectacular background of the turmoil of war. Their meeting through Rinaldi, the army surgeon, who calls himself the "war brother" of the lieutenant; their quick realisation of their love for each other; the days and nights in the hospital where he is brought after his wound; Catherine's flight into Switzerland and Frederick's desertion of the army in order to be with her—all this is told.

Miss Hayes is Catherine; Cooper is Frederick, and Menjou, Rinaldi. The cast also includes Mary Philips as Ferguson, Catherine's friend; Jack La Rue as the young priest, and Blanche Friderici and Gilbert Emery in minor rôles.

LILIAN HARVEY TO STAR WITH HENRY GARAT

NEW SUBJECTS SHOOTING AT THE FOX STUDIOS

LILIAN HARVEY and Henry Garat, who went to America to work opposite Janet Gaynor in "Adorable," will resume a screen partnership after both stars have made their first American films. Miss Harvey is in "My Lips Betray." Buddy de Sylva, famous lyricist, is writing the story and Richard Whiting the music. Paul Martin, who directed these players in Europe, is likely to direct.

Garat's Plans in Europe

Before he starts on this new vehicle, however, Garat will return to Europe to complete a contract with Ufa, which was unfinished when he dashed to Hollywood to play in this romantic Fox Film comedy with music.

After making one picture for Ufa he will do one for Fox Films in Paris under Eric Pommer's supervision, and then will go back to Hollywood officially to start his long-term contract. He will return there about August 1.

Will Rogers' New Role

"The Last Adam," James Gould Cozzins' best-seller, has been purchased as a starring vehicle for Will Rogers. The book is considered to give this fine humorist a great part in the rôle of a country doctor, a worthy successor to his Abel Frake of "State Fair."

Ernest Truex, who has just completed a co-starring rôle in "The Warrior's Husband," with Elissa Landi, for Jesse Lasky, has left Hollywood for New York.

His plans are uncertain at the moment, although he expects to do a play on Broadway very soon for Lawrence Weber, or else accept Gilbert Miller's offer to come to London to star in "Whistling in the Dark," in which he played for a year on the New York stage.

Truex expects to return to Hollywood early in July to do another picture for Mr. Lasky.

Six Months in the Jungle

The location party of "Man Eater," composed of Marion Burns, Kane Richmond, Harry Wood, Clyde E. Elliott, James Spearing, and a number of technical assistants, have completed their work in the Malayan jungle after a six months' stay and are leaving Penang for Hollywood.

Anton Cermak

His Life as a Film

An imaginative biography, based on incidents in the life of Anton Cermak, Chicago's martyred mayor, and etched against the swift-moving events in the rise of American city life through more than half a century, is nearing production stages in the Hollywood studios of the Fox Films.

Already the picture, which tentatively bears the title "The American," is being hailed as one of the most important screen productions of the year, with half a dozen of Hollywood's leading actors competing for the opportunity of appearing in the prize rôle.

In Hollywood circles the picture is counted a scoop for Fox.

It will be made at the Fox Hollywood studio by Sol. M. Wurtzel as executive producer. The screen story itself has been written by Dudley Nichols and Lamar Trotti, both former newspaper men. It is scheduled to get under way within the next few weeks.

BLUE RIBBON

FOR "OLIVER TWIST"

The Blue Ribbon for March, awarded by the American Parent-Teachers' Association for the best film of the month from the standpoints of parents and teachers, has been given to "Oliver Twist," starring Dickie Moore.

The picture made its Broadway debut at the Rivoli Theatre on April 12, and is being Trade shown by Pathé in London and the provinces as we go to press.

Scenes from KADETTEN (Boys in Uniform), which British-Lion is handling for National Distributors

Betty Compson, one of the stars of the new Butcher product

BIG OFFERINGS IN BUTCHER'S OUTPUT

STAR VALUES OF COMING PRODUCT

NEWS of further outstanding offerings comes from Butcher's Film Service. This sturdy independent renting house has been scoring very decided hits both with exhibitors and the public with such product as "Silvertip," "Slightly Married" and "Our Fighting Navy," subjects that no wide-awake showman can afford to ignore.

"Our Fighting Navy" began its career with a circuit booking of very satisfactory proportions, and a hearty crop of first-rate independent contracts into the bargain, and there is every indication that a new record in bookings may be confidently expected. "Silvertip," which is provisionally booked for a fortnight's West End pre-release run, is now entering its seventh consecutive week of showing with undiminished success.

New Subjects

The striking list of new features now announced is proof of F. W. Baker's continued ability to put out worth-while showman's propositions. Of the new programme, "West of Singapore" catches the eye as one of those vivid, exotic subjects that bring to the screen the palpitating atmosphere of those far-flung outposts of civilisation. This pulsing narrative of the Malay coast will be interpreted by a cast that includes the allure of Betty Compson and the boyish appeal of Tom Douglas, with Weddon Heyburn and Margaret Lindsay in substantial support.

Equally romantic in its tropic setting is "The Jungle Bride," with a not less potent star appeal. In this drama of the wild, the question of man-made or jungle law once again presents a powerful problem, while we are promised at least one first-class sensation in a thrilling combat between a man and an enraged lioness. Anita Page should prove a big attraction in the title rôle, her masculine vis-à-vis being Charles Starrett.

Both of these pictures will be accorded afternoon presentations at the Phœnix Theatre during May, the exact date being announced in due course.

Deep Sea Mystery Thriller

Before these subjects are seen, however, Butcher's will probably introduce to the Trade a sensational sea picture, to be entitled "Killers of the Deep," introducing deep-sea sensations and dangers never before depicted on the screen.

A further addition to this firm's lively list of "action" talkies is the exciting "Wyoming Whirlwind," which has the popular Lane Chandler as star and a succession of lively incidents and high-speed thrills. A similar description might well be applied to the recently presented speed track drama, "The Racing Strain," in which Wallace Reid, Junior, made a promising screen debut.

Butcher's also have two recent offerings of exceptional feminine appeal. "Slightly Married," with its provocative title, its sympathetic sparkle and charm, has a strongly romantic appeal, heightened by such favourites in the cast as Walter Byron, Marie Prevost and Evalyn Knapp. More dramatic, but no less intriguing, is "Sister to Judas," which strongly stresses the woman's point of view in a marital drama of great intensity. Claire Windsor appears with Holmes Herbert and John Harron heading a strong supporting cast.

British Productions

Several important subjects are also scheduled for production in this country. The first of these, "Love's Old Sweet Song," is, in fact, already being made by Argyle Talking Pictures, Ltd., under the direction of Manning Haynes, at the Stoll Studios, Cricklewood. The cast, headed by John Stuart, includes many brilliant British players, and promises to be an exceptionally interesting subject with an obvious title appeal. Some time must necessarily elapse before this picture will be ready for presentation, but it is clear that in the lengthy list of first-class attractions already enumerated, Butcher's have ample material to keep them actively occupied for many weeks to come.

Fleetwood Licensing magistrates have intimated that they have no objections to plans for a proposed new kinema at Cleveleys, on a central site, and which is estimated to cost £25,000.

LEICESTER AND NEW H.O. DEMAND

FEARS THAT CATEGORY NOTICES WILL AFFECT ATTENDANCE

AT the regular monthly meeting of the Leicester and district branch last week G. H. SCARBOROUGH occupied the chair, and the following members were present: G. Hickson, R. Lee, J. Fisher, G. G. Baum, E. D. Hainge, T. W. Roberts, D. E. Dillingham, and C. F. Bailey (secretary).

Children and "A" Films

G. G. BAUM asked if it had been made compulsory for all advertisements to show whether the films were "A" or "U." It was agreed that all advertisements and display matter should include the category of the film and newspaper advertisements are covered by that.

One member mentioned that the more discriminating people with children ask what the film is, how long does it last, is it all right for children, whether it is "A" or "U," and the times at which it is shown.

In the view of some members to state the category has the effect of cutting down the attendance.

The CHAIRMAN remarked that the B.B.F.C. had given fairly definite details to all the licensing authorities.

It was agreed by all to carry out the instructions as closely as they could. It was mentioned, however, that it seemed rather a pity that the category boards which have only recently been adopted should now be useless and that new category boards would be required. They considered the possibility of asking for permission for an attachment to be put to these present boards, but after discussion it was agreed to have new boards.

The Long Programme

Reporting on the proceedings at the last General Council meeting, the delegate raised the question of the three-feature programme. Some exhibitors were against this and it had now been decided that only two films shall be included in the programme. It was agreed that it was a good thing this practice had been stopped. The time agreed as being the best length for a programme was 2 hours 55 minutes.

Politics on the Screen

Political matter in news-reels had been discussed, and the delegate considered that although the people in the Leicester district might not perhaps look upon it as propaganda, care should be exercised to avoid all political references.

Film Rentals

The seriousness of high film rentals was recognised, and the CHAIRMAN was asked to call a meeting of the booking people only. He agreed to be responsible for this and to get into touch with all those interested.

Entertainment Tax

The CHAIRMAN dealt with the interviews with local Members of Parliament. A. M. Lyons, M.P., received the committee with apologies for not having met them on the two previous occasions, and certainly seemed very impressed with the figures presented to him. He promised to do all in his power to assist the committee. He strongly advised them to press their London people to get into touch with the Chancellor before the Budget.

Earl Castle Stewart, M.P., stated he had already been approached and knew the situation. Sir William Edge, M.P., is also very interested. The Loughborough member expressed a wish for the committee to see him in London. He would keep in touch with the situation.

It was agreed to send figures and petition forms to Captain Waterhouse, as it was not possible to have an interview with him.

Labour on Good Friday

With regard to the condition laid down that double pay must be given on Good Friday, considerable discussion took place. It was thought to be unnecessary for the authorities to make this condition, as it was recognised all over the country that double pay should be given.

In the opinion of Mr. Lee the condition gives a reflection that they are forcing staffs to work, whereas the staffs work willingly and they are paid willingly. No objection had been raised with regard to paying and it is a recognised thing all over the country.

One member stated that he considered quite 75 per cent. of other trades were not paid double pay, and if the employees had the day off then they lost the pay for that day.

It was asked that the secretary write to Mr. Fuller and ask him for a definition on this point, and as to whether anyone has a right to demand double pay.

The CHAIRMAN remarked that at one time it was expected that the staffs had double pay on Good Fridays, and, in addition, a day off at some time or other. It was decided to await a reply from the general secretary on the question of double pay.

Midland Benevolent Fund

G. G. BAUM stated that he had attended the annual meeting at the Chamber of Commerce and was asked to convey to the members of the Leicester branch a personal vote of thanks for the great assistance given. The fund was in a good financial position at the present time, and it was interesting to know that assistance is being granted to a Leicester man.

M.P.'s CRITICISM OF TAX CAMPAIGN IN THE HOUSE

ISY GRAHAM

Sheffield Deputations Impress; but Members Hold Little Hope of Reduction

ARTHUR FAVELL

"KINE'S" COMMENTS ON GROUP MEETING UPHELD

A CRITICISM of the manner in which the tax campaign had been handled was made by Tom Williams, Labour M.P. for the Don Valley, to members of the Sheffield deputation which interviewed him on the subject of a reduction in the entertainment tax. The protest campaign, in his opinion, had not been so well organised as it might have been.

Mr. Williams also complained that he was badly let down last year by Thomas Ormiston, when he proposed an amendment to the tax changes in the House. Mr. Williams said Mr. Ormiston promised to second that amendment, but though he was in the House at the time, he did not carry out his promise. As a result, the amendment nearly fell for need of a seconder, but happily one of his Labour friends jumped into the breach.

The Labour Party, Mr. Williams declared, recognised what the tax meant to the workers, particularly on the cheaper seats, and intended to make an effort to get it abolished at least on seats up to sixpence.

"Highly Satisfactory Interviews"

The report of the interview was submitted at the last meeting of the Sheffield branch by ARNOLD FAVELL, the secretary. Mr. Favell stated that in a number of interviews between the local Trade and their Members of Parliament, their reception was highly satisfactory. In others the members had been converted to a more sympathetic view of the exhibitors' position.

While H. Boulton, M.P., now recognised the justness of the exhibitors' claim, he was afraid nothing could be granted this year.

M.P.'s Accusation

Louis Smith, M.P., suggested that exhibitors might help themselves more substantially by an effort to reduce the high charges for films.

Cecil Pike, M.P., told the deputation he intended to speak during the Budget debate, and was greatly impressed by the figures submitted. He asked those present to provide him with comparative returns in order that he could incorporate them in his proposed speech.

Up to now we look like being badly let down, the secretary commented, there, for only two of the eleven exhibitors have so far complied with Mr. Pike's request.

A Labour Amendment?

The report of the interview with the M.P.s for Rotherham and Rother Valley was given by JAMES GIBSON (Rotherham), who said that T. W. Grundy, M.P., and Coun. G. C. Ball, who deputised for Ald. W. Dobbie, M.P., were both very strongly in favour of the tax being taken off.

Mr. Grundy said the Labour Party intended to again table an amendment to that effect.

F. MACDONALD, who presided, owing to the absence of the Chairman in London, said a deputation was to interview Sir Arthur Shirley Benn, M.P., on the following day. He had already had a personal talk and found him sympathetic, but non-committal.

ISY GRAHAM said, together with Mr. Favell, he saw Sir Samuel Roberts, M.P., and took the opportunity of protesting strongly about the Sheffield Members of Parliament deciding at the group meeting not to take any action. They might at least have given exhibitors a chance of putting forward the very strong case they had prepared at considerable trouble.

What the "Kine." Said

A. R. FAVELL said that Gurney Braithwaite, M.P., had taken exception to a statement in the *Kine.*, and asked him to raise the matter. Mr. Favell read the statement, which dealt with a decision at a group meeting of Sheffield M.P.s.

JAMES GIBSON: "What's wrong with it, it's true enough?"

The CHAIRMAN: I cannot see anything wrong; it states the position very clearly.

ISY GRAHAM described it as a very fair and reasonable commentary of the M.P.s' action in coming to a decision without hearing the views of exhibitors.

It is interesting to learn, he added, that even Members of Parliament get the *Kine.*, and it shows how good publicity can be effective. I do not think we are going to complain, because at least one of our Trade papers has the courage to tell the truth. They are to be congratulated.

JAMES GIBSON: **We want more in the Press instead of always asking for things to be kept out.**

NATHAN BLASKEY expressed great surprise at Mr. Williams' accusation against Tommy Ormiston, their own M.P. That was a matter which the delegates should get cleared up at the next meeting of the General Council.

A. R. FAVELL said he had already mentioned the matter to the General Secretary. Mr. Fuller told him that this was all arranged in committee, and Mr. Ormiston only did what he was requested to do.

Cries of "Oh."

HARRY BRAMWELL said they were fortunate in having Members of Parliament who were prepared to help them. If they were to be treated in this way that help was not likely to be forthcoming in the future.

NATHAN BLASKEY said it appeared as though politics were being allowed to interfere.

A. R. FAVELL proposed that Mr. Fuller be written *re* the complaint of Tom Williams, and informed that the Sheffield branch would like to know more about the reason for this action being taken.

NATHAN BLASKEY seconded, and the resolution was carried unanimously.

Rental Charges

In his review of the meetings of the General Purposes Committee, A. R. FAVELL dealt at length with the Birmingham resolution not to pay more than 40 per cent. for any film. He strongly urged Sheffield to enter into a similar arrangement. There were at present four renters asking at least

Joan Crawford in TO-DAY WE LIVE, which will shortly be Trade shown by M-G-M

50 per cent. for films which were not a proposition on those terms. If Sheffield followed the example set they would strengthen the position of Birmingham, and at the same time help themselves. The Northern branch and South Wales were, he believed, moving in the matter.

HARRY BRAMWELL welcomed the proposal, but expressed doubts as to the ability of the branch to obtain unanimity to make it a success.

A. R. WALKER agreed with Mr. Bramwell's view.

JAMES GIBSON said it was time they recognised that if agreement could not be reached they would be better off without those who said one thing and did another. If exhibitors were going to carry on at all there must be a limitation in film rentals, which were soaring higher and higher.

ISY GRAHAM said that without the circuits, which were rarely represented at their meetings, they could do little. In view of his former experience, when he had paid heavily for his loyalty to an agreement, he for one, was not going to sign any paper which would prevent him from booking a film which would be a business proposition to his company. They must be careful in endeavouring to establish a maximum that the maximum did not become a minimum.

Big films were necessary to fill their halls, and they should encourage producers to make them rather than discourage them. They could not expect to get big super-films at the price of ordinary programme pictures.

Instead of objecting to a bigger price on, say, two or three films in a year they should object to the price demanded for the films booked for the other 50 weeks in the year, the majority of which were not worth anything like the terms asked.

He did not wish them to believe he liked paying 50 per cent. for a film, but he was out to obtain films which would fill his halls, and if he could get these he did not object to paying a fair price.

NATHAN BLASKEY said it appeared strange that they were making all this outcry about a halfpenny or a penny on the entertainment tax, and yet they were prepared to pay fabulous sums to America for films. It was not surprising that Members of Parliament were able to see and point out that mistake to them. Losses on films were not responsible for the position in which some of the film firms found themselves to-day, but the colossal sums of money spent on building kinemas all over the world. In his opinion the salvation of the exhibitors lay in putting a reasonable limit on the price they were prepared to pay for films; 40 per cent. was a very reasonable price, too, and he did not know of any film produced up to the present which was worth more than that as an economic business proposition.

J. H. NEWTON asked if Sheffield exhibitors were such a weak-kneed lot that they could not do what has been accomplished in Birmingham. They had heard about failures in the past, one failure should not be allowed to stand in the way of action. If they did not the renters would soon be asking 60 per cent., because they realised exhibitors were not strong enough to resist.

A. R. WALKER said all the complaints appeared to be about American films when British firms were quite as bad, or worse.

NATHAN BLASKEY proposed that the Advisory Committee be asked about the matter and submit proposals to an early meeting of members.

This was seconded by J. H. NEWTON, and carried.

W.E. Service Charges

ISY GRAHAM welcomed the effort of the General Council to obtain a reduction of Western Electric service charges, which he said was overdue.

A discussion on service charges followed.

The CHAIRMAN called attention to the admission of unemployed free, and said the renters may take exception.

It was stated during a discussion that followed that a small charge was made for unemployed at practically all the Sheffield kinemas.

Midnight Matinées

ISY GRAHAM called attention to the approaching Civic Gala Week at Sheffield. He suggested that collections should be made at the doors of Sheffield kinemas during that week for the local hospitals, as some recompense to the hospitals for the substantial sum lost by them as a result of the banning of the Sunday kinema performances.

NATHAN BLASKEY said he had an alternative suggestion, which was that each kinema should give a midnight matinée one night each year, and give the proceeds to the hospital.

A. R. FAVELL took strong exception to the midnight show suggestion, saying these would not be worth twopence, or would raise enough to pay for light. He would rather ask his company to make a contribution to the funds of the hospital.

Some members also objected to the suggested collections, but on a vote being taken it was decided to remit this matter for the consideration of the Advisory Committee.

Contract Clauses

A. R. WALKER inquired as to the liability of exhibitors to pay carriage for a film from and to London instead of the nearest branch.

J. H. NEWTON urged that a clause should be included which would make the renters liable to forfeit in cases where the bars were broken. He contended that it was insufficient that exhibitors could merely cancel booking in these cases.

A. R. WALKER said the present contract was essentially a renter's document, and gave the exhibitor little or no protection.

The CHAIRMAN said the discussion revealed the real need for a contract more equitable to the exhibitor, and he hoped the delegates would bear in mind the views expressed.

Corporation Concerts

The SECRETARY gave some interesting figures, showing the attendances, receipts and expenses at the concerts promoted by the Sheffield Corporation, which revealed that as in the four concerts already held £199 was lost, even though no charge was shown for the rental of the City Hall.

ISY GRAHAM, protesting strongly about the unfairness of municipal competition, said that if exhibitors or others desired to use the City Hall, even for a charity event, they would have to pay a stiff rental.

A. R. FAVELL said that elsewhere exhibitors had been successful in putting an end to municipal concerts. Something more should be done to do the same at Sheffield.

The CHAIRMAN said that high fees to artistes and others were paid to promote concerts which were in direct opposition to some of the largest ratepayers. It was eventually decided, on the proposition of ISY GRAHAM, seconded by JAMES GIBSON (Rotherham), that the local Advisory Committee be asked to consider and submit for an effective protest against these concerts.

New Member

An application from Coun. George Goodacre, lessee of the Royal Kinema, Mexborough, for membership, was accepted, classification of the hall being left to the secretary.

SCOTLAND JOINS IN LOWER RENTALS FIGHT

Special Meeting to Discuss Birmingham Resolution

Exhibitors Take All the Risk—states President

THE usual monthly meeting of the Scottish branch was held on April 19, THOS. ORMISTON presiding over a representative attendance of members, and after J. A. HOUSTON (the secretary) had given a report on the work of the Executive, which was unanimously adopted, T. ANDERSON reported on the General Council meeting.

T. ORMISTON said that there was always a reluctance on the part of individuals to express their minds freely in the presence of the Press. He would, therefore, propose that they discuss at this meeting only the principle involved in what had become known as the "Birmingham resolution," and that they call a special meeting of booking managers and independent exhibitors where the matter could be fully and privately debated.

This resolution provided that 50 per cent. and upwards was an uneconomical rental for films. The members of the English branch had pledged themselves that they would not take these particular films—"The Kid from Spain," "Cavalcade," "The Good Companions" and "The Sign of the Cross"—at a greater percentage than 40 per cent. That resolution was approved by the General Council, who recommended the other branches to consider the resolution as being the only way to bring down film rentals.

JAMES WELSH (the president of the association) opened the discussion. The position, of course, was simply that the renter, as soon as a film was acknowledged to be above average quality, put it into another category, and something like 50 or even more per cent. was asked for it.

Quite recently, as a result of intense competition between the exhibitors themselves, there had been a tendency to agree to these terms. There were many exhibitors in difficulties who found it difficult to show a good return with an ordinary programme, and there was a great incentive on their part to pay a little more for an outstanding production.

Thought it was a Joke

"The limit," went on Mr. WELSH, "had been reached in connection with 'Cavalcade.' When I heard it suggested that they wanted 60 per cent. I thought to myself it was a joke. But after discussing it with a Fox representative, I found it was quite a serious suggestion. One does not require to analyse what 60 per cent. means, but to put it into a general way you will require, if you want anything like a profit, to double your drawings."

It meant also that exhibitors were taking all the risk, while the renters had an absolute certainty. He had no doubt that if they got off with films they were asking 50 per cent. for they would get off with 60 per cent., and in time it would go up to 75 per cent. What action could be taken?

He was delighted to see that the Birmingham branch had taken action. They were not going to allow themselves to be treated in this way. The question now arose. What was the Scottish branch going to do? If they got together—and he hoped those proprietors who did not book for themselves, would give some authority to those who booked for them—they could thrash this out.

Many of the pictures they had been discussing had already been taken at 50 per cent., and these contracts could not be torn up. But, perhaps, he added, those bargains were not yet contracts when they have been made in a period outside the six months.

Need for Loyalty

"When we meet the renters our power of obtaining the bargains is determined by the strength and loyalty of those we represent. I think we can build up quietly and effectively that sense of loyalty which may mean in a year or two the difference in continuing in business and not being able to. I hope this meeting to-day will see the beginning of an arrangement to prevent your being exploited in the immediate future as we are at present being exploited."

WILLIAM SHAW: "I am not against the resolution, but 19 years ago a similar resolution was passed in this branch, and the proposer and the seconder immediately walked to the Central Station Hotel and broke the resolution. That might happen at the present time."

R. MCLAUGHLIN (vice-chairman): I think we should support the Birmingham resolution. A special meeting of booking managers should be held as soon as possible and make the renters understand that wherever possible we want to deal with them on terms that will allow us to live and make a profit.

The Power of the Circuits

A. E. PICKARD: The entire independent exhibitors of this country do not represent the capital that is in one single combine. What chance has the independent exhibitor got? If you had watched the progress in this country you would see that the renting houses in London have taken all the key theatres over. Add up the capital of all the independent exhibitors and you will realise how hopeless it is. What we really want is an independent exhibitors' association of Great Britain. What we are short of is a man with guts, but a man who could come forward has no chance even if he has guts.

Mr. ORMISTON said that, notwithstanding Mr. Pickard's remarks about the capital power of the combines, the independents were still greater than the circuits by enormous numbers, and in the concrete value of their kinemas. The reason why the circuits were able to carry on their businesses better than the independents as a class was that they did not pay 50 per cent. and upwards for films.

It was surely within the province of more than 2,000 exhibitors so to arrange their business affairs that they would not be mulcted in an unfair percentage charge.

WM. SHAW moved, and LOUIS DICKSON seconded, approval of the Birmingham resolution, and on a show of hands there was not one dissentient. It was agreed also that a special and private meeting of booking managers and independent exhibitors should be held on May 2, and that the various sections should call meetings and report.

The Billposters

At the opening of the meeting Mr. ORMISTON said that the question of billposting charges had come before the General Purposes Committee in London, and they had received rather an evasive letter from the secretary of the Billposters' Association. They replied to the various points raised. Probably they would make a recommendation to the members to deal with the matter in a more drastic manner.

Local Trade Shows

TOM ANDERSON, in submitting the report of the delegates to the General Council meeting on April 12, made reference to the Scottish resolution regarding the discontinuance of Trade shows outside London. The resolution, he said, was moved and seconded, and would now go before the K.R.S. for their approval or otherwise.

C.E.A. Film Report

It had been decided in the meantime that the Film Report would be controlled by a committee of the General Council and not by a single individual. They had had, of course, a wonderful personality, in Mr. Gavazzi King, and until they could find someone like him the report would be run by the committee.

The Tax Fight

In the absence of A. B. King, Mr. ORMISTON submitted a report on the campaign for the abolition of the Entertainment Tax. He said that that campaign was by far the best that had ever been taken in the history of the association. There were very few Members of Parliament who had not been interviewed by exhibitors. Everyone he had spoken to in the House had had a deputation from the exhibitors in his area, and he could assure the branch that they were all greatly impressed by the injustice of the tax on the seats up to sixpence.

The Conference

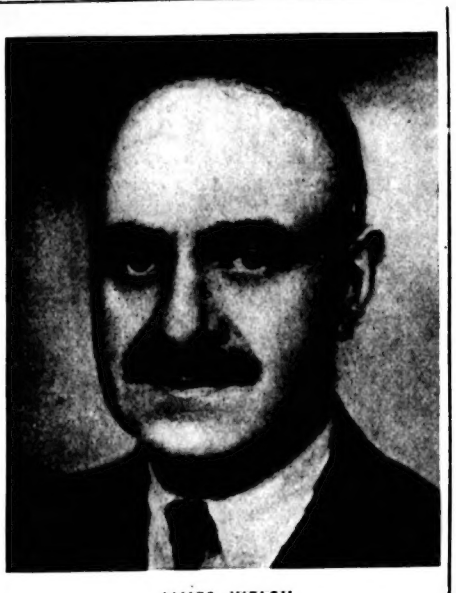
Mr. ORMISTON also spoke of the arrangements made for the Summer Conference, and revealed that the date had been changed from June 12 to June 19, in deference to the wishes of a large number of English exhibitors. They had seen the Lord Provost of Glasgow, who had agreed to give them all the assistance that was possible. They had made provisional arrangements, and when the programme was issued they would find it very interesting indeed.

(*Continued at foot of next col.*)

"Let us," concluded the speaker, "try to maintain the wonderful record we had in 1925 which is still looked upon by the association as the greatest conference they ever had."

It was reported that the amount obtained from Kinema Sunday this year was £2,812, as compared with last year's figures of £2,948. This represented a decline of £136, which was due to the change of dates and the summery weather of March.

The next meeting of the branch will be held on Wednesday, May 17.



JAMES WELSH

NORTH STAFFS TAX PETITION

SIGNATURES OF 40,000 SUPPORTERS

HIGH tribute was paid to George Edney at the monthly meeting of the North Staffs branch last Friday by the chairman, Ald. R. BERESFORD, for his work in connection with the Entertainment Tax propaganda.

Mr. EDNEY, who was appointed by the branch to distribute the petition forms, and also to be responsible for their collection, reported that he had covered every corner of the district, and everything had taken a very satisfactory course, resulting in the production of nearly 40,000 signatures. Only four halls—very small ones—he said, had failed to produce anything at all.

BERT MILLER moved a vote of thanks to Mr. Edney for his untiring work in this respect, which the chairman seconded.

Birmingham's Lead

Arising out of Mr. Miller's report as branch delegate, a discussion took place regarding the increased film hire percentages and the encouraging lead given by the Birmingham branch in an effort to obtain reductions.

J. BARRING moved that a meeting of booking managers and exhibitors in this area be called at an early date to consider what had developed into a serious position. This course was agreed upon.

Good Friday Closure

Regarding the refusal of an application by members to open in Stoke-on-Trent on Good Friday, H. COTTON suggested that the reason for the refusal was rather weak, and regretted that the branch had been unable to put the case of its members before the local Watch Committee as they would have liked. It was suggested that when similar applications were made in future, some good might be derived if they could arrange with a sub-committee of the local authorities to meet a delegation from the branch. This would enable the exhibitors to put their case forward in a more solid manner.

A Charity Offer

It was reported that the secretary had received a letter from the local infirmary asking whether it could not be arranged for a number of exhibitors to give a performance in aid of the institution's fund. Mr. COTTON suggested that the branch secretary be instructed to write a letter stating that the matter would have consideration.

Loss on the Ball

L. MYATT announced that the kinema ball, held in January and usually one of the most successful functions, showed a deficit. Mr. Miller moved that Stoke Town Hall be booked for next year's affair. This was agreed upon.

PERCENTAGES DISCUSSED AT HULL

URGE FOR UNITY IN ENFORCING 40% LIMIT

MEMBERS of the Hull and Dist... branch attended a luncheon pr... to the monthly meeting last w... under the chairmanship of T. FAWLEY JUDGE.

It was stated that the branch had been in communication with headquarters, expressing the opinion that the screen might be used to support Parliamentary candidates at by-elections who were in favour of the reduction of the entertainment tax. The matter had been referred to the General Purposes Committee, whose reply stated, "This recommendation must have regard to local circumstances." The CHAIRMAN described the reply as a wise one.

The Percentage Limit

A discussion then followed, bearing upon the resolution of the Birmingham branch binding its members not to pay more than a certain percentage for "The Sign of the Cross," "The Kid from Spain," "The Good Companions" and "Cavalcade." Debating upon the question, T. FAWLEY JUDGE said: "I don't know whether it isn't too late in respect of those particular pictures, but I feel that the spirit of the resolution has the unanimous support of this branch. I earnestly beg you to think seriously about a resolution binding us in regard to all future films to refuse to pay more than 40 per cent. in any circumstances whatever.

The CHAIRMAN added that he was prepared to move a resolution, when WALLACE ROCKETT (secretary) suggested that as the matter was very important, it would be better if a special meeting of the branch could be arranged, with this matter set out on the agenda.

The CHAIRMAN said the matter was of some urgency, but two of the most important local circuits were not represented at this meeting.

Suggesting that the branch should express its approval of Birmingham's attitude, ERNEST SEATON expressed the opinion that it would be advantageous if the branch would urge that a ratio should be found suitable for the rentals of pictures coming into the "super" class.

To the Secretary's opinion that it was a mistake on the part of Birmingham to name four specific films, J. WHEELDON answered that he thought it showed an admirable courage. The only way of helping themselves was by co-operation. He suggested that a meeting be called of the Films Sub-Committee formed over two years ago by the branch and never disbanded.

After further discussion, the branch passed a resolution that a special meeting be arranged a fortnight hence, to discuss this matter.

Cut Down Advertising!

The CHAIRMAN brought to the notice of the members a Birmingham newspaper, in which 45 kinemas all advertised under one heading, each taking half an inch of space, twice a week.

The CHAIRMAN thought that such a scheme might minimise advertising expenses.

Following a debate on the subject, it was decided to add this question to the agenda for the special meeting. The question of Sunday opening was also added to this agenda, on the motion of Mr. MORTON.

"Horror" Films

The CHAIRMAN called the members' attention to the Home Office circular, underlining the rights of the parent, but insisting upon the importance of the parents being warned if, in the opinion of the management a film was unsuitable for children.

Mr. JUDGE: "I think these horror films are to be deprecated, and I think it is very improper that young children should see them. But I don't think the matter calls for any immediate resolution on our part."

P. WHITELEY, of the Adelphi, Bridlington, was nominated for membership, and his application was sent on to headquarters.

ESSEX LICENCE TRANSFERS

Essex County Licensing Committee has transferred the following licences: Broadway Bioscope Theatre, Barking, from Welsford Shute to Robert Joseph Bassett Marfleet: Empire Kinema, Ilford, from Ellis Josephs to Alfred Maxwell; the Cinema, Rayleigh, from Alfred George Smith to John Wild.

OUR USHERETTE

By J. P. DAVIS

"THIS YOUNG LADY IS JOINING THE STAFF— SHOW HER AROUND"
"IS THIS JOB LIKELY TO BE PERMANENT?"
"WELL—THIS THEATRE CHANGES— TWICE WEEKLY!"

BUTCHER'S Announce—

TRADE SHOW
May 8th
at
Phoenix Theatre,
3 p.m.

TRADE SHOW
May 22nd
at
Phoenix Theatre,
3 p.m.

TRADE SHOW
to be
announced.

Just trade shown.

You must book it—full of laughs and excitement.

"THE JUNGLE BRIDE"

Once again the question of man-made or jungle law holds two palpitating human beings in the grip of conflict. Thrilling combat between man and enraged lioness.

ANITA PAGE & CHARLES STARRETT

"WEST OF SINGAPORE"

There's hell and heaven in this—rugged in theme and action—nature takes its course in this vivid story of the Malay Coast.

BETTY COMPSON

Weddon Heyburn — Margaret Lindsay — Tom Douglas

"KILLERS OF THE DEEP"

A really exciting and spellbinding mystery of the deep—the most sensational sea picture ever produced—thrills and perils never before depicted.

and

"OUR FIGHTING NAVY"

The only picture of its kind—a tremendous naval spectacle, rapidly booking up and with few important situations now available.

"SILVERTIP"

On the track of the Grizzly into the wilds of British Columbia. Booked for two weeks West End and retained for sixth consecutive week.

Then we have recently shown:

"SLIGHTLY MARRIED"

starring

Walter Byron — Marie Prevost — Evalyn Knapp

"SISTER TO JUDAS"

starring

Claire Windsor—Holmes Herbert—John Harron

Butcher's Film Service Ltd.

Phone: GERRARD 7282. F. W. BAKER · Managing Director 175, WARDOUR ST., LONDON, W.1. Wires: BUTCHILMS, RATH, LONDON

Branches throughout the Provinces.

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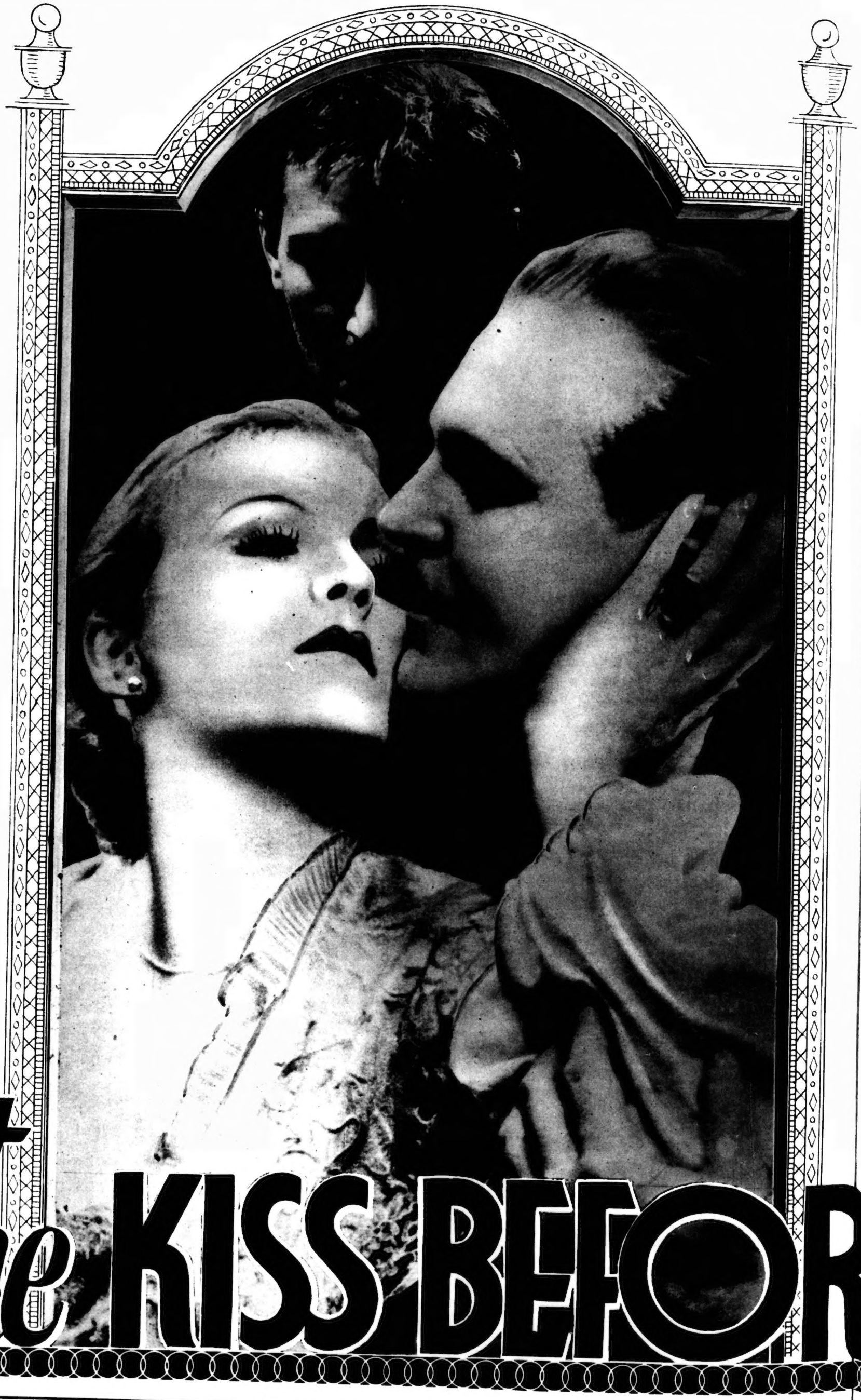
SMASH plus CLASS W



The KISS BEFOR

WILL GET THE MONEY!

Here you have them both, plus a marvellous cast, in a terrific drama of cheating wives, vengeful husbands — and of a love that transcended all!

Directed by JAMES WHALE

•

TRADE SHOW:

TO-NIGHT

(Thursday, April 27th)

Prince Edward Theatre, W., at 8.30 p.m.

•

Brilliant Cast Includes:

NANCY CARROLL
FRANK MORGAN
PAUL LUKAS
GLORIA STUART

WALTER PIDGEON, DONALD COOK, JEAN DIXON

From the great Continental play success by LADISLAUS FODOR. Produced by CARL LAEMMLE, Jnr. Presented by CARL LAEMMLE. Photographed by KARL FREUND.

•

UNIVERSAL'S

RE *the* MIRROR

Second BIG WEEK at the REGAL: RETAINED for a THIRD WEEK

THE KINE. Says.
"THIS COMEDY is PATTERNED ON LINES WHICH NEVER FAIL TO SCORE THE LAUGHS - THE TOP OF IT'S CLASS"
MR. CLAUDE HULBERT
SURE - AND I READ IN THE ERA! "JOYOUS FARCE - A STRONG BOOKING FOR ANY HALL"
MR. EXHIBITOR

"A RATTLING GOOD BRITISH COMEDY SHOULD GO WELL ANYWHERE" —*IMPARTIAL*

"RENEE HOUSTON AS MAGGIE MACLEAN, 'A PURE GIRL FROM ABERDEEN' RISES TO GREAT COMEDY HEIGHTS" —*EMPIRE NEWS*

"A HEARTY PIECE OF DELICIOUS FOOLERY AND TUNEFUL MELODIES" —*DAILY EXPRESS (Scottish Edition)*

"IT IS ALL VERY DROLL AND AMUSING"—*BIRMINGHAM MAIL*

"IT RINGS THE ENTERTAINMENT BELL SO FAR AS THE POPULAR PATRON IS CONCERNED" —*THE CINEMA*

"DELICIOUSLY FUNNY — CLAUDE HULBERT'S ASININE FATUITIES KEEP THE LAUGHS TO THE FORE" —*DAILY FILM RENTER*

WARBOUR

Public Unanimous in their PRAISE of

BIP PICTURES PRE EMINENT

"THEIR NIGHT OUT"

WITH CLAUDE HULBERT *and* RENEE HOUSTON

S. WALES REFUSES TO PAY 50 PER CENT.

UNECONOMICAL AND UNJUST

FILM rentals were the subject of discussion at a special mass meeting of members of the South Wales and Monmouthshire branch, held at Cardiff on Friday last. There was an unusually large attendance, over 100 kinemas being represented.

ARCHIE JONES presided, and after a lengthy discussion the following resolution was passed with but one dissentient:—

That this meeting of exhibitors of the South Wales and Monmouthshire branch declares that the demand for 50 per cent. for certain super films is uneconomical and commercially impracticable; that 40 per cent. is the maximum amount that should be charged, and, further, we agree to refuse to pay more than this amount for any super film that may be offered to us.

The CHAIRMAN, in his résumé of what had transpired on the subject at the General Council, emphasised that the present was an opportune time for the holding of a special branch meeting to consider the question, particularly with regard to the 50 per cent. which was being asked for films.

The 50 p.c. Charge

H. VICTOR DAVIS proposed that for the present they should confine the discussion to the recommendation of the General Council and consider what action might be taken in order to prevent a recurrence or continuation of the 50 per cent. demands. It was a matter that was much more serious than it seemed, for if the renters were allowed to have their own way they would be demanding 50 per cent. for almost every decent film that came along.

He explained in detail what the Birmingham branch had done, and urged the members of the branch also to resist the 50 per cent., which, he said, was decidedly unjust and uneconomical.

They in South Wales knew better than most people what the position was. With the depression worse than ever, and no hope of improvement in either the coalfield or the iron and steel industry, it would be disastrous to commit themselves to the 50 per cent.

The ordinary film had ceased to draw money, and when a film was forthcoming that might reasonably be expected to bring them something in they were expected to pay a price which would rob it of that added amount which it was hoped it would bring to the exhibitor.

It must be clear to everyone that 50 per cent. was an impossible proposition. If they agreed that in the future they would not book pictures at that figure, he was of the opinion that they would be doing a lot for themselves and the Trade.

R. DOONER said he thoroughly endorsed the remarks of Mr. Davis. They had worked hard to obtain some relief in connection with the Entertainment Tax, and he felt some good would result. If they only tackled the percentage question in a similar manner and stood together there was no reason why their efforts should not be successful in this direction also.

They were perfectly justified in trying to enter into some sort of agreement for the purpose of putting their house in order. He for one was prepared to enter into an agreement by bond or in any other way, and would urge his fellow exhibitors, for their own preservation, to join in fighting the 50 per cent. demand.

DAVID HUGHES (Tonypandy): I say we cannot consider 50 per cent. It is a figure that cannot be sustained in any one of the businesses with which I am connected. To pay 50 per cent. is inevitably bound to end in disaster. I can assure you that we determined that whatever else is done by anyone else in South Wales we will never pay 50 per cent., even if we miss a picture. He added that here was a chance to find out how powerful their Association could be, and the sooner the better.

A Later Meeting

W. BERRIMAN (Pontypridd) thought that the meeting should be tested as to how many of the members were agreeable to enter into an agreement on the lines suggested by Mr. Dooner. He was prepared to move a resolution that the branch agree that they will not pay more than 40 per cent.

Some of the members expressed the view that even 40 per cent. was too high.

W. J. FRITTER (Oakdale) thought that they should make it plain in any resolution that from that moment onwards they would not pay more than 40 per cent. for any film.

After further discussion there was practically a unanimous vote in favour of the resolution quoted above.

Subsequently a considerable time was spent in discussing a means of dealing with the question. It was decided to call another meeting at a later date.

DEVON AND CORNWALL C.E.A
May Meeting at Torquay

Under the chairmanship of Major A. O. Ellis, the Devon and Cornwall C.E.A. branch met at Torquay on Friday, April 21, in order to make arrangements for the meeting of the Association, which is to be held at Torquay on May 10.

The meeting usually takes place in London, but it is being held at Torquay on this occasion at the invitation of the West of England delegates. It is anticipated that it will be attended by between 60 and 70 delegates, who will arrive on the Saturday prior to the meeting and probably remain at Torquay for some days.

It is the intention of the Devon and Cornwall branch to entertain the Association's Council to luncheon at the Imperial Hotel, and to take the delegates for a trip up the River Dart, with tea at Totnes, or a drive over Dartmoor.

Charlie Chase, the M-G-M comedian, who is now in England

HIGH RENTALS

NORTH-WESTERN SUPPORTS BIRMINGHAM

QUICK action has been taken by the North Western branch of the C.E.A., on the resolution passed by the General Council, calling for meetings of members to reach some agreement to prevent the perpetuation of excessive percentage rentals for films. At a special meeting the following resolution was agreed:—

"That the present is an opportune time to resist the exorbitant demands of renters with regard to excessive film rentals, and this branch heartily supports Birmingham C.E.A.

MORE INTELLIGENT CENSORSHIP

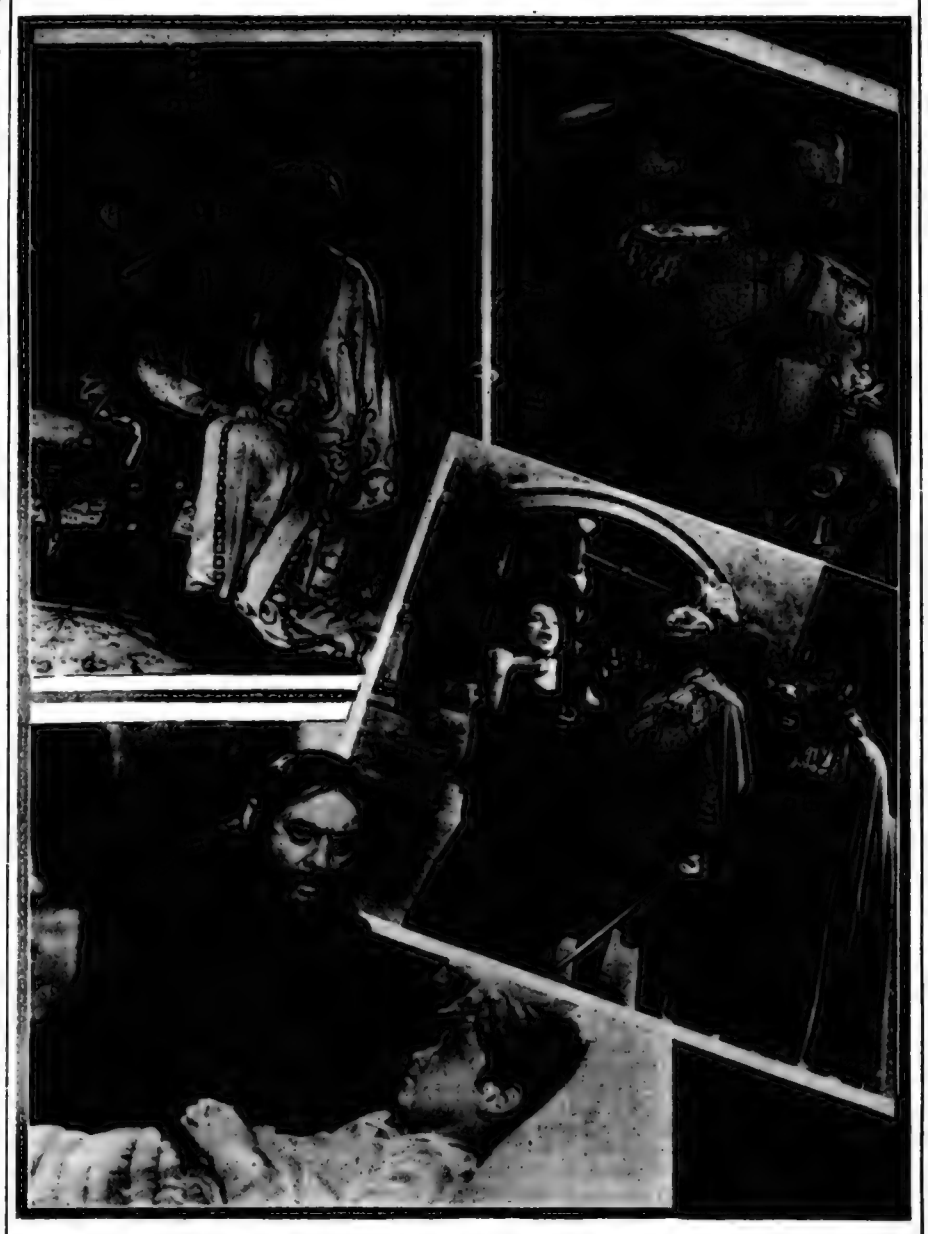
School Officials' Demand

School attendance and investigation officers who have, during the Easter holiday recess, held their conference in Birmingham are calling for a "more intelligent censorship of films." The demand is being made in view of the great influence the kinema has on the child.

Introducing the subject, a Burnley officer (Mr. Sims) said often the pictures had a tendency to lower the moral quality of the adult, let alone the child. Pictures could be of an elevating and educational character, but children were often admitted to see class "A" films in the company of adults who were not their parents or guardians; such a course he felt was altogether wrong; they should not be admitted at all, because such films often had a demoralising effect on children.

F. Hayward (Leicester), in seconding the former speaker, was of the opinion that far too many films of a sordid and coarse nature were exhibited in the presence of juveniles and a stricter censorship was needed. Supporting, Mr. Benham (Birmingham) was of opinion that what was required was not a more rigorous censorship but a more intelligent one. A boy was not bellicose because his preference lay with war films, neither was he an incipient crook on account of his liking for mystery films.

The opinion of another Leicester delegate (C. Oldham) was that he thought that the churches were guilty of neglect in that they were not using films.



John, Lionel and Ethel Barrymore appear together for the first time in RASPUTIN AND THE EMPRESS, which M-G-M will shortly Trade show. Diana Wynyard also plays a prominent role in this picture

Notts and Derby's Indifferent Attitude on Percentages

SMALL ATTENDANCE TO DEBATE BIRMINGHAM RESOLUTION

Exhibitors who are Their Own Enemies

THE queer apathy of exhibitors towards matters affecting their own interests was commented upon at the monthly meeting of the Notts and Derby branch. E. C. MORRIS presided.

It arose on the reported Birmingham stand against high rentals which has been before the General Council. J. POLLARD said that 50 per cent. had been asked for certain specified pictures, and in some cases 60 per cent. He felt, however, that the question was one for the individual.

He did not see how anyone could make a picture pay at 50 per cent., and if they could not make a lower bargain the best thing was to do without it.

H. B. HARRIS said they could not get away from the fact that some houses could afford the 50 per cent. and a guarantee as well.

The SECRETARY (FRED PRIOR) said Birmingham had taken strong action. They did everything they could with the renters before binding themselves together, and drawing up a memo, which was signed by about 99 per cent. of those responsible for film bookings, saying they would not book any pictures at more than 40 per cent. The General Council had taken up the matter and invited support from the branches.

H. ELTON pointed out that the resolution of Birmingham seemed to apply to certain specified areas. How many of those supporting it were booking films at a higher percentage in other areas? They would not get much from the movement unless they had a combination of exhibitors in every district.

The CHAIRMAN said while admiring the stand made by Birmingham, they must not lose sight of the fact that Birmingham was about the only town in the British Isles where 75 per cent. of the power was in independent hands.

Mr. ELTON contested this statement, but the chairman held to his point. It was different in Notts and Derby, he said, where the circuits were very powerful. In fact, he believed Birmingham could dictate to the circuits.

To this Mr. ELTON rejoined that the Notts and Derby branch were almost as strong as any other in the country.

Amazing Contracts

J. LANGHAM BROWN said he had information that the move in Birmingham had already proved effective. He was convinced that in their own area many small exhibitors were being exploited. He had seen a most amazing batch of contracts in this area. They were on terms that were almost incredible. They had to agree to more onerous terms than Birmingham did.

He personally had refused them—which meant that he had perhaps sacrificed the prestige of his house. But if they could not go so far as Birmingham, it was imperative to call a meeting and see if they could not get together.

A Penalty Clause

While agreeing with Mr. Brown, Mr. HARRIS thought the passing of resolutions was absolutely useless without a penalty clause, or that contracts should be open to inspection by a *bona-fide* solicitor. He was reminded that penalty clauses might be ruled out as illegal.

An Apathetic Body

Mr. ELTON pointed out that the membership of the branch was 143, and there were only a dozen or so present to discuss a question of vital importance. There were many who were content to share the benefits but left a few to do all the work. What they were up against was the exhibitor himself. One could not blame the renter who could get 50 or 60 per cent.

J. LANGHAM BROWN said there was only one thing that seemed to make some exhibitors wake up, and that was a vision of bankruptcy. Notts and Derby gave a lead to the campaign that ended disc charges and guarantees, and it might be that Birmingham had done something to arouse exhibitors to the realisation that they cannot afford 50 per cent., and are only heading for disaster by paying it.

Mr. ELTON said what they were faced with was the fact that some of these pictures were necessary if they wanted to keep their houses open.

Mr. POLLARD: And what pie-cans the renters would be if they do not take 50 or 60 per cent. when they can get it.

It was agreed to call a special meeting of all in the area interested in booking films, and the chairman remarked that if exhibitors did not respond to the invitation, then God help them.

Branch Finances

The secretary reported that in accordance with instructions from the last meeting, which expressed dissatisfaction with the reduction of the rate of interest on deposits to 1¼ per cent.—the trustee had invested £500 of the branch's ordinary balance, and £250 of the Benevolent Fund in 3½ per cent. Conversion stock.

Maintenance Charges

It was emphasised, at the General Council meeting, said Mr. Pollard, that the time had arrived for a reduction of Western Electric charges. It was hoped that all the branches would support this campaign in the interests of every exhibitor.

The 2d. Matinee

Coming to the cutting of prices, Mr. POLLARD said in Yorkshire there were 2d. matinées, but there were none in Notts and Derbyshire.

Mr. ELTON: That is not true.

Mr. POLLARD said he had been given to understand that in 99 per cent. of Notts and Derby houses the minimum for matinées was 6d. and 7d. He was quite sure nobody could give an entertainment at 2d. Anyway it was felt that all branches should get their members together and decide on joint action.

This matter, it was resolved, should also be placed before the special meeting.

A Helpful M.P.

With regard to the petitions for a reduction of Entertainment Tax, Mr. POLLARD said he had presented one to the M.P. for Mansfield, who not only said he would do all he could for them in the Commons, but proffered his services to the branch whenever needed.

The secretary was instructed to send the M.P. a letter of thanks.

Mr. ELTON spoke of his interview with two of Nottingham's M.P.s, and Mr. WHITE of his with a Derbyshire M.P. In each case there was a promise of sympathetic consideration of the facts placed before them.

Other Business

Among other matters discussed were the Devon and Cornwall resolution on politics and propaganda creeping into films, hiring of cars for Sunday opening campaigns, the amendment of certain Corporation Bills in the interests of the kinema Trade, the British quota matter, and the admission of unemployed.

Great satisfaction greeted the announcement that as regarded the quota the General Council had accepted, with an amendment, the proposal of the Federation of British Industries.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cheyenne Kid, The (Radio)—American.	55 min. (U)	Tom Keene, Mary Mason, Rosco Ates.	Conventional but lively Western with exhilarating horsemanship. Clean romance and fast action.	Capital supporting feature for the masses.
Great Jasper, The (Radio)—American.	80 min. (A)	Richard Dix, Florence Eldridge, Edna May Oliver.	Period drama, with a biographical theme, colourful in presentation, rich in humour, and strong in drama. Arresting and fascinating performance by star and undeniable feminine appeal.	Good box-office attraction anywhere.
***Leave It To Me** (Wardour)—British.	75 min. (U)	Gene Gerrard, Molly Lamont.	Adaptation of famous stage farce "Leave it to Psmith." Good action by star makes for popular entertainment.	Good light booking.
***Long Live the King** (First-National)—British.	44 min. (U)	Florence Desmond	Conventional Ruritanian comedy drama with popular situations and light humour.	Light quota supporting offering.
Man Hunt (Radio)—American.	60 min. (U)	Junior Durkin, Arthur Vinton, Mrs. Wallace Reid	Juvenile comedy drama with good thrills, natural humour, romance and tender domesticity. Good characterisation and treatment.	Good supporting offering for general and family halls.
Our Betters (Radio)—American.	78 min. (A)	Constance Bennett, Violet Kemble Cooper, Gilbert Roland.	Satirical society comedy, smoothly and elegantly adapted from Somerset Maugham's successful play. Clever major characterisation, brilliant dialogue, biting by-play, and excellent star and title values.	Outstanding booking for high-class halls, and box-office attraction for others.
Out All Night (Universal)—American.	65 min. (A)	Slim Summerville, Zasu Pitts.	Lively comedy, which extracts piquant and popular humour from the sex theme. Effective team work by co-stars, and resourceful direction.	Excellent light booking.
Past of Mary Holmes, The (Radio)—American.	63 min. (A)	Helen McKellar, Eric Linden, Jean Arthur.	Unusual emotional drama which turns on an arresting psychological theme. Clever performance by star, good support and atmosphere, and strong feminine appeal.	Good general booking.
Public Be Hanged, The (P.D.C.)—American.	70 min. (A)	Pat O'Brien, Evelyn Brent, Mary Brian.	Financial drama with many threads to the entertaining plot. Good characterisation by strong and capable cast, and first-class technical qualities.	Good general booking with box-office cast.
Scarlet River (Radio)—American.	54 min. (U)	Tom Keene, Dorothy Wilson.	Western drama, which departs from the conventiona in its entertaining detail, yet retains all the essential characteristics.	Capital supporting offering.
Strictly Personal (Paramount)—American.	70 min. (A)	Marjorie Rambeau, Edward Ellis, Dorothy Jordan.	Unusual crime drama, with sociological background, good characterisation, tender poignancy, interesting detail, and excellent atmosphere.	Good general booking.
Who Killed Harvey Forbes? (Equity British)—American.	60 min. (A)	Lloyd Whitlock, Doris Hill, Glenn Tryon.	Unpretentious murder mystery drama, with modest thrills, popular humour and love interest.	Useful supporting feature for popular audiences.

* A British Picture.

REVIEWS FOR SHOWMEN

The Past of Mary Holmes

Radio. American (A). Directed by Harlan Thompson and Slavko Vorkapich. Featuring Helen McKellar, Eric Linden and Jean Arthur. 5,623 feet. Released August 28, 1933.

EMOTIONAL drama, adapted from Rex Beach's story "The Goose Woman," which is a trifle melancholy in theme, but is made interesting and is distinguished by a clever and arresting performance by Helen McKellar, who holds the sombre theme in true perspective when its heavy notes are in danger of being thrown out of harmony by a rather generous meed of conventional newspaper comedy.

Even if the light embellishments do not mix too evenly with the sentiments, however, they give the picture a wider popular appeal without seriously jeopardising the fine emotional significance of the narrative, and the box-office expedient is justified. Good general booking.

Story.—Maria di Nardi, a famous opera singer, loses her voice when her son, Geoffrey, is born, sinks in the passing of years to become a drunken slut, the owner of a goose farm, known as Mary Holmes. She nurses a vengeful hatred for Geoffrey, and when he tells her that he is to marry Joan Hoyt, an actress, she tries to ruin his happiness by telling him that he is illegitimate. Joan, however, reveals that she has had an affair with Etheridge, a theatrical manager, and the young lovers prepare to start life anew.

Following this, Etheridge is found murdered in his home opposite the goose farm, and Mary is tricked in returning to the limelight by being asked to give evidence at the trial. In her vanity she fakes evidence, only to discover that she has unwittingly sealed the doom of Geoffrey, whose car was seen near the scene of the crime. In her remorse she tries to shield Geoffrey, but without avail. Later, however, she accidentally discovers the real murderer, and her life and that of Geoffrey and Joan takes a rosier hue.

Acting.—Helen McKellar displays rare emotional ability as Mary Holmes, and her transformation from the drunken slut to the fine woman during the period of the trial is carried out without exaggeration. The rehabilitation and dawning of mother love, too, is suggested with fine delicacy.

Eric Linden and Jean Arthur are both good as Geoffrey and Joan respectively, but their voices are not particularly soothing. The rest of the cast is competent.

Production.—The psychological side of the drama is made profoundly interesting through the clever acting of Helen McKellar, and the emotionalism is handled with fine restraint, which in turn builds up strong feminine appeal. The comedy, however, strikes a more conventional note, and at times is inclined to jar. Nevertheless, equitable dramatic balance is quite well maintained, and the many departments of the film converge into strong entertainment of wide interest.

Settings and Photography.—The squalor of the goose farm is almost uncomfortably realistic, but helps to establish character, the transformation of the central figure is effectively carried out, while the court scenes and newspaper detail are vivid.

Points of Appeal.—Unusual and interesting theme, clever performance by star, good direction, and convincing atmosphere and detail.

Leave It to Me

Wardour. British (U). Directed by Monty Banks. Featuring Gene Gerrard and Molly Lamont. 6,884 feet. Release date not fixed.

AN adaptation of Ian Hay Beith's and P. G. Wodehouse's play, "Leave it to P'Smith," which will be well received by the numerous followers of the popular writers.

It is very slight in plot, but allows for plenty of typical Gerrard humour and fooling which is thoroughly entertaining.

Story.—Sebastian Help runs an agency to help people in all their troubles. Seeing a pretty girl, he introduces himself and, learning that she is going to Lord Emsworth's place, poses as a poet, Velour, who was too shy to accept an invitation for the same house party.

Also included amongst the guests is Emsworth's nephew, Freddie, who had approached Sebastian to get him to steal his aunt's diamonds and let him return them, so earning a substantial reward. This to enable him to marry the very girl Sebastian had loved on first sight.

On arrival Sebastian discovers that one of the women guests is a crook after the diamonds. She forces him to take her confederate in as his valet, thinking he, too, is a crook working on his own. On the night the supposed Velour is to recite his poems the diamonds disappear, and he is suspected and locked up in his room. He escapes, tracks the thieves to Southampton, recovers the jewels, and is accepted by the girl.

Acting.—Gene Gerrard is very good as Sebastian Help and makes the most of every opportunity. Molly Lamont is attractive as the girl, but is doubled badly when she is supposed to be singing a song.

Olive Borden is fair as the crook, as is Gus McNaughton as her partner.

Production.—A little pruning would have speeded the action up advantageously; as it is, there are some rather slow sequences. When the comedian holds the stage, which he does frequently, the fun is quite fast and furious.

The technical quality is good, and some of the dialogue amusing and well put over.

Settings and Photography.—Very good photographic quality, and sound country house settings varied with garden and road exteriors.

Points of Appeal.—The star in an adaptation of a popular stage comedy.

Man Hunt

Radio. American (U). Directed by Irving Cummings. Featuring Junior Durkin, Arthur Vinton and Mrs. Wallace Reid. 5,390 feet. Released September 4, 1933.

A SIMPLE, human, juvenile comedy-drama, which turns on a crime theme. The action is quiet, but suspense is nevertheless smoothly built up, and the ending carries a modest thrill. The central theme is decorated with appealing domesticity, and there is also natural humour to give essential contrast. A clean, homely supporting feature, one with a general and family appeal.

Story.—Junior Scott is so keen on becoming a detective that he neglects his work and loses his job. His big chance, however, comes when Henry Woodward, a newcomer to the town, is murdered, and he is made assistant to James J. Wilkie, who has arrived on the scene purporting to represent the jewellers' association. Wilkie turns out to be the murderer, having killed Woodward for jewels which he had stolen, and it is Junior, more by luck than ability, who brings him to justice.

Acting.—Junior Durkin plays with natural enthusiasm as the youth, Arthur Vinton is excellent as Wilkie, Mrs. Wallace Reid is adequate in a mother rôle, and the rest of the support is fair.

Production.—The story is simple, and the audience is let into the secret from the start, but the fact that the young amateur sleuth is working for the murderer without knowing it gives the pleasing picture its humour and suspense. The sentimental angle is not neglected, and the staging is carried out with a thoroughness which would do credit to a more ambitious production.

The naïve freshness of the film is welcome, and its honest entertainment eminently equips it for a second-feature rôle.

Settings and Photography.—The small-town atmosphere is good, the domestic sequences are true in detail, while the capture of the murderer carries quite a good thrill.

Points of Appeal.—Engaging story, good acting by juvenile and adult players, pleasing sentiment, natural humour, and suspense.

The Public be Hanged

P.D.C. American (A). Directed by Phil Goldstone. Featuring Pat O'Brien, Evelyn Brent and Mary Brian. 6,421 feet. Release date not fixed.

FINANCIAL drama, up to date in theme, which covers a good deal of ground, and is strong and vital in characterisation. The many threads weave into a vigorous plot, and the development is illuminating as well as entertaining. The cast, too, means something at the box-office and the staging measures up to recognised modern standards. Easy entertainment, a picture with something to appeal to everybody. Good general booking.

Story.—An honest financier, a man whose name has earned the confidence of the investing public, is exploited by an unscrupulous money-maker who resorts to murder to cover up his falsification. A young district attorney, a successor to one murdered by the crook, prepares to investigate the corporation's accounts, but his task becomes difficult when he discovers that his girl's father, the honest financier, is innocently implicated.

A resourceful newspaper reporter makes his job easier, however, by revealing the villainy of the crook, but when exposure is certain the honest financier commits suicide leaving his life policy to meet some of his obligations to the trusting public.

Acting.—Pat O'Brien acts with easy conviction as the resourceful reporter, Neil Hamilton is good as the young attorney, Richard Tucker makes a good crook, John St. Polis is adequate as the honest financier, and Evelyn Brent and Mary Brian are well contrasted in the leading feminine rôles.

Production.—The early stages of the picture are a trifle sketchy, but once the many threads are gathered up, the story holds, and is given additional interest by its vital backgrounds, which shed the searchlight on the methods employed by unscrupulous financiers. Heart interest, action, humour, and vigorous drama pattern into an entertaining whole, coloured by the convincing characterisation of a cast of experienced and box-office pull.

Settings and Photography.—Office, apartments, night club, and newspaper interiors combine to furnish realistic atmosphere, while the technical qualities are first class.

Points of Appeal.—Interesting and entertaining story, strong and capable cast, good atmosphere, and efficient direction.

Long Live the King

First National. British (U). Directed by William McGann. Featuring Florence Desmond. 3,988 feet. Released August 14, 1933.

A RURITANIAN comedy-drama of a competition winner who participates in the affairs of a small State. Produced on straightforward lines, with slight comedy and fighting to enliven the proceedings, the story features the rescue of an attractive baby prince, and offers supporting entertainment of a light nature for juvenile and family programmes.

Story.—Florrie, an office cleaner, wins a newspaper competition carrying a prize of a holiday on the Continent. She visits Sylvania, where a revolution is in progress, and is able to assist the king's valet, Simmons, to escape with the youthful heir to the throne.

Disguised as a woman, Simmons is mistaken for a notorious rebel, and is admitted to the revolutionary headquarters. Meanwhile Florrie has informed the Prime Minister, and troops round up the conspirators. She then sets the baby heir on the throne and remains its guardian.

Acting.—Florence Desmond in the rôle of Florrie has a part well suited to her abilities, and makes excellent use of rather flimsy material. Light humour is provided by Hal Walters and Mike Johnson as the valet and Prime Minister respectively, and "Skipper" Glyn James is an attractive baby prince.

Production.—A few new twists have been given to the conventional Ruritanian theme, and the usual court settings, with flunkeys and guards, are used. Conspirators and comedy of the slapstick type helps the story along, and it moves at a fair pace to the climax.

The dialogue is very ordinary, but the introduction of a baby heir introduces a poular note.

Settings and Photography.—The court and its gardens form the main backgrounds, and are well lighted and photographed.

Points of Appeal.—Popular Ruritanian theme, comedy and quota.

Strictly Personal

Paramount. American (A). Directed by Ralph Murphy. Featuring Marjorie Rambeau, Edward Ellis and Dorothy Jordan. 6,343 feet. Release date not fixed.

SOCIAL drama, splashed with crime, which escapes from the conventional, but is nevertheless strong in human interest and carries wide appeal. The plot is a trifle involved, but it is handled with skill, and it unfolds with commendable clarity, building up holding drama in the course of its logical development. The characterisation, too, is above the average, and the atmosphere is thoroughly convincing. Good popular stuff, a safe proposition for any hall.

Story.—Annie Gibson and her husband, Soapy, a fugitive from justice, run a local social club. Mary, daughter of one of Soapy's early prison associates, Jerry O'Connor, believing her father to be dead, comes to live with them, and, although Soapy does not relish a visitation from the past, he soon shares Annie's love for her.

The peace of their domesticity, however, is destroyed when Magruder, an unscrupulous crook, learns that Soapy is an escaped convict, and insists upon turning their club into an undesirable haunt. Magruder then murders and robs a wealthy woman of her jewels, tries to plant the blame on Soapy, and schemes to run off with Mary. His villainy drives his mistress, Bessie, Soapy and Jerry O'Connor, who has been released from prison, to drastic measures, and he is found shot dead in mysterious circumstances before harm can come to Mary, who finds happiness in the care of a young newspaper reporter.

Acting.—Marjorie Rambeau draws good character as Annie, Edward Ellis is excellent as Soapy, Dorothy Jordan is a natural Mary, Eddie Quillan makes a lively reporter, and Louis Calhern is convincing as the deep-dyed villain Magruder.

Production.—Small-town social life gives the story human background, while the even development of the arresting crime theme assures the interest being held. The plight of the unfortunate fugitive, and his and his wife's efforts to protect the girl at the cost of their own happiness, results in compelling feminine interest and moving poignancy; and

the fundamental essentials are woven into absorbing drama through the cleverness of the cast and the insight and understanding revealed in the direction. The picture is not pretentious, but honest entertainment is evident in every foot, and its favourable reception is never open to doubt.

Settings and Photography.—The settings are mostly interior, but they fit the action and contribute to flawless atmosphere.

Points of Appeal.—Good story, strong drama, human interest, convincing characterisation, and clever treatment.

Our Betters

Radio. American (A). Directed by George Cukor. Featuring Constance Bennett, Violet Kemble-Cooper and Gilbert Roland. 7,146 feet. Released September 4, 1933.

SATIRICAL society comedy, adapted from Somerset Maugham's successful play, interpreted by a strong cast, and lavishly mounted. The story is slight, and it is not pretty, but the brilliance of the author's dialogue, his withering satire, pungent wit, and devastating commentary on life as it is lived in certain sections of the smart set are interpreted with such unfailing accuracy by the principal members of the cast that it leads to a smooth succession of piquant situations, all immensely entertaining and bitingly humorous.

The picture represents an outstanding proposition for high-class halls, while its star value should take care of the box-office receipts in others.

Story.—Pearl Saunders, an attractive American heiress, marries Sir George Grayson, but she meets with instant disillusionment when she discovers that he is only interested in her money. From thence on she exploits men to her own advantage, but endangers her reputation when she foolishly encourages Pepi, the paid consort of a Duchess. The Duchess prepares to have her revenge, but her attempts to ruin Pearl are cleverly outmanœuvred by the young lady, and the picture ends in her hold on London society still secure.

Acting.—Constance Bennett, who has developed poise, is perfectly cast as the alluring, unscrupulous, ambitious and provocative Pearl, Gilbert Roland is adequate as Pepi, and useful support comes from Phœbe Foster, Charles Starrett, Grant Mitchell and Minor Watson, but it is Violet Kemble-Cooper, immense as the Duchess, who steals the picture, and gives full point to the author's satire.

Production.—The action is definitely on the slow side, and there are occasional flaws in the atmosphere, but nothing can dim the brilliance of the author's dialogue or conceal the devastating satire underlying his piquant situations, and herein lies the strength and quality of the clever and polished entertainment.

Constance Bennett acquits herself with distinction, and her clever interpretation of the central character vitalises the theme, but it is the brilliant support of Violet Kemble-Cooper which enables her to score with every thrust, and become wickedly provocative.

The play has a good setting, and the elegance of the presentation compensates for the leisurely development and will please the eye of those who may not be capable of enjoying the more exquisite subtleties.

Settings and Photography.—The London settings, which include an interesting reproduction of a court at Buckingham Palace, are good, while the country house interiors are pleasantly and artistically devised.

Points of Appeal.—Clever, satirical story, bright humour, scintillating sex pull, and attractive performance by star, brilliant dialogue, and good presentation.

The Great Jasper.

Radio. American (A). Directed by J. Walter Ruben. Featuring Richard Dix, Florence Eldridge and Edna May Oliver. 7,300 feet. Released September 18, 1933.

A PERIOD drama which covers a lifetime and builds up interest of infinite variety by revealing how the sins of the fathers are visited upon the children. The film is cast in the same mould as "Cimarron" and "The Conquerors," although its aims are not so lofty.

However, what it lacks in thematic strength is more than offset by a vital, roguish characterisation by Richard Dix, clever supporting cameos, sprightly detail and colourful settings. Pageantry, punch and piquancy are blended with unfailing showmanship, and the picture, by appealing to all tastes and all classes, forces itself into the front rank of box-office propositions.

Story.—Jasper Horn, an artful philanderer, is promoted from tram-driver to superintendent for settling a strike, and celebrates his success by having an affair with Norma, wife of the aged owner, McGowd. His own wife, Jenny, and McGowd eventually learn the truth, and Jasper goes away with his own son, Andrew, to Atlantic City, where he meets Madame Talma, a fortune-teller, who leaves him her business.

In the passing of years Jasper meets with success, but the triangle is repeated when Roger, his son by Norma, steals Andrew's fiancée, Sylvia. In upbraiding Roger, who taunts him with his own life, he has a stroke and dies, philosophically, with the patient Jenny by his side.

Acting.—Richard Dix gives a wicked, fascinating study as Jasper and compels interest by never losing contact with the mentality of the character. His sense of humour softens the rôle and helps to put the most favourable complexion on the theme.

Florence Eldridge is sensitive and appealing as Jenny, Wera Engels is very good as Norma, Bruce Cabot and James Bush are excellently contrasted as Roger and Andrew respectively, and Edna May Oliver contributes another of her brilliant cameos as Madame Talma.

Production.—The film, by taking the form of a biography of a likeable but incorrigible philanderer, explores new paths, all of which are fraught with good drama and rich comedy. The period covered is an interesting one and provides colourful background, while the slender suggestion of a moral allows for softening and appealing sentiment.

Development is a trifle episodic, but the producer never loses touch with his theme and follows through effectively with mannerisms and sayings which establish the personality of the leading character. The canvas is wide, but it is filled in with excellent detail which entertains without throwing the plot out of perspective.

Settings and Photography.—The staging is not always strictly to period, but the settings and costumes are colourful, and result in a good atmosphere and appease the eye.

Points of Appeal.—Good story, wide interest, thoughtful theme, strong drama, bright comedy, effective presentation, and star and titles values.

Who Killed Harvey Forbes?

Equity British. American (A). Directed by Frank Strayer. Featuring Lloyd Whitlock, Doris Hill, Glenn Tryon and Vera Reynolds. 5,500 feet. Release date not fixed.

MURDER mystery melodrama, artless entertainment which nevertheless shows neat invention and succeeds in holding interest by deftly cloaking the identity of the culprit. The complexities of the plot lead to tense, unexpected situations and a few thrills, while the queer assortment of characters contrast effectively and give the story background. Useful supporting feature for the majority of halls.

Story.—A passenger 'plane is brought down in an isolated spot, and its complement of passengers and crew are compelled to take refuge from the storm in an unoccupied house. Forbes, a business man, is mysteriously murdered, and another passenger, McGuinness, reveals that he is a private detective employed by an insurance company to protect Forbes, who is carrying precious stones.

The stones are missing, and the rest of the passengers and the crew come under suspicion, but swift deduction reveals the robber and murderer, the least suspected of the party, and romance is born of the investigation.

Acting.—Lloyd Whitlock, Doris Hill, Glen Tryon, Sidney Bracey, Gene Morgan, Ethel Wales and Henry Hall are the most prominent of the players, all of whom suggest good types.

Production.—Although familiar devices are employed to conceal the identity of the murderer and lead the audience up the garden, good characterisation enables them to prove again effective and exciting drama evolves from the complicated plot. Humour and romance are employed to give contrast, and widen the appeal, and the complete film, unassuming in its pretensions, offers sound supporting entertainment of convenient length for popular audiences.

Settings and Photography.—The settings are confined to interiors, the atmosphere is convincing, and adequate action is maintained.

Points of Appeal.—Popular story, sound characterisation, modest thrills, suspense, humour, and love interest.

Out All Night.

Universal. American (A). Directed by Sam Taylor. Featuring Slim Summerville and Zasu Pitts. 5,802 feet. Release date not fixed.

COMEDY, lively popular entertainment, which makes friendly sport of the more tender emotions through the effective team work of the stars. The sex note is struck at the start, and the proceedings remain in the same key throughout, but no exception can be taken to the theme, for it contains kindly humour and leads to hilarious situations. Excellent light booking.

Story.—Ronald Colgate, a mother's boy, falls in love with Bonny, a shop girl, but cannot escape from maternal supervision. He and Bonny are accidentally locked in the store one night, and the episode leaves mother with no alternative than to consent to their marriage.

The honeymoon, however, is spoilt by mother's presence when she follows them with pills for Ronny's imaginary ailments, and Bonny in her disappointment leaves him. A friend of the family then takes matters in hand and arranges for Bonny to be kidnapped. The ruse works, Ronny rescues her, finds his manhood, and escapes for ever from his well-meaning mother's care.

Acting.—Slim Summerville makes a delightful mother's boy, and his droll humour registers effectively, while Zasu Pitts makes an excellent foil. Good as the team is, however, full tribute must be paid to Laura Hope Crew's clever performance as the mother.

Production.—The story makes a perfect vehicle for the inimitable humour of the co-stars, and comedy situations, spiced with gentle daring, follow in brisk succession, gaining in richness as the theme becomes more complicated. The complete field from straight comedy to bedroom farce and slapstick is covered with great thoroughness, and every department scores its laughs with unfailing regularity. From beginning to end the film has the earmarks of a certain comedy bet, and it can be recommended for general consumption with the utmost confidence.

Settings and Photography.—The sequences in the store are original, the honeymoon setting, played against Niagara Falls, is perfect, while the rescue of the wife is slapstick at its best.

Points of Appeal.—Bright and novel story, popularity and cleverness of co-stars, lively presentation, subtle situation and bright dialogue.

The Cheyenne Kid

Radio. American (U). Directed by Robert Hill. Featuring Tom Keene, Mary Mason, and Rosco Ates. 4,914 feet. Released August 28, 1933.

VIGOROUS outdoor drama which follows well-worn paths but covers its conventionalities with hectic horsemanship and lively fisticuffs. The obvious is made entertaining through the hard work of the star and the enthusiasm of the support, and the complete film offers capital supporting material for the masses.

Story.—Tom Flint, a young Westerner, wins a money prize for riding a wild horse at a rodeo, but incurs the annoyance of Hope Winters, who had laid all her savings on him being thrown. Following this, Tom is mistaken by Mark Hollister an unscrupulous claim-jumper, for a bandit, and is engaged by him to cheat Hope's father out of his mine. Tom, however, wins Hope's approbation by turning the tables on Hollister, and saving her father from his schemes.

Acting.—Tom Keene displays brilliant horsemanship as Tom, and makes a congenial hero. Rosco Ates' stammering furnishes the light relief, Mary Mason is a pleasing heroine, and the rest of the types are convincing.

Production.—Romance, rough-stuff, and villainy are the main ingredients of this rousing Western, and they are mixed with a skill which assures the interest and entertainment being fully maintained. The action, accelerated by first-class horsemanship, is in keeping with the theme, and the lively events are played against picturesque backgrounds. Clean, vital and refreshing, the film is a sound supporting attraction for popular audiences.

Settings and Photography.—The rodeo scenes are marked by thrilling riding, the shooting affrays are hectic, and the fights carry a punch.

Points of Appeal.—Wholesome subject, vigorous action, hard riding, romance, and pleasing backgrounds.

Scarlet River.

Radio. American (U). Directed by Otto Brower. Featuring Tom Keene and Dorothy Wilson. 4,891 feet. Released September 18, 1933.

WESTERN drama which is presented on original lines yet retains all the popular features. The detail shows how Westerns are made, while a conventional story assures plenty of action, hard riding and, of course, a love interest. The new mixture is bright and entertaining, the film representing a capital supporting offering.

Story.—Judy, owner of a ranch, accepts the offer of a film production company to rent her property for production purposes, hoping to use the money to meet a mortgage. Her foreman tries to take a "rise" out of Tom Baxter, the company's star, but Baxter beats him at every turn and, after rescuing Judy from kidnappers, proves him to be in the pay of the crooked mortgagee.

Acting.—Tom Keene is in great form as the film-star hero and has no difficulty in showing that an actor can also be a he-man. Dorothy Wilson is a modest Judy, Ed Kennedy is excellent as a producer, and Roscoe Ates is immense as a film-struck rustic. Billy Butts and Hooper Atchley do their stuff in tough rôles.

Production.—The pains and care which go to the making of a successful Western are illustrated in illuminating and amusing detail, while the following-up of bright gags keeps the entertainment up to constant pitch when the proceedings take a more conventional turn. The picture has variety as well as action, and it careers along at a merry pace, playing cleverly on all the senses.

Settings and Photography.—The efforts of a production company to find a deserted spot give the film an original opening, the shooting of stunts and the rescue of the girl allow for a full complement of thrills, while the natural background contributes to refreshing atmosphere.

Points of Appeal.—Novel angle on popular subjects, good characterisation and interesting detail, bright gags, lively thrills, pleasing love interest and atmosphere.

SHORTS OF THE WEEK REVIEWED

M-G-M

FISHY HOOKY. American (U). Featuring Our Gang. 1,849 feet. Released July 17, 1933.—Good juvenile comedy in which the gang play truant to go fishing, but unfortunately choose the day upon which the school is taken to a beach fair. They eventually find their way there, and their adventures provide the amusement. Sound comedy fill-up.

SNEAK EASILY. American (U). Featuring Thelma Todd and Zasu Pitts. 1,459 feet. Released June 12, 1933.—With Thelma Todd as the attorney for the defence, and Zasu Pitts as a jurywoman, there are many riotous incidents in court where a professor is on trial for the murder of his wife. Good slapstick comedy for popular houses.

TAXI FOR TWO. American (U). Featuring the Taxi Boys. 1,594 feet. Released June 26, 1933.—The adventures of two taxi-cab drivers and an eloping couple in a traffic jam forms the theme of this short comedy. Average programme fill-up.

FALLEN ARCHES. American (U). Featuring Charley Chase. 1,719 feet. Released July 10, 1933.—Taking his boss's orders literally Charley Chase, as a clerk to a business man, gets many amusing incidents into this comedy short. Popular knockabout booking.

ASLEEP IN THE FEET. American (U). Featuring Thelma Todd and Zasu Pitts. 1,691 feet. Released July 10, 1933.—To help a neighbour the Pitts-Todd team become dancing partners. The arrival of inspectors at the dance hall, and their amusing adventures, form a good comedy short for average programmes.

BRING 'EM BACK A WIFE. American (U). Featuring the Taxi Boys. 1,729 feet. Released July 24, 1933.—One of the Taxi Boys is in love with a dance instructress, but so is the boss, who orders every man to get married or be fired. His friend impersonates a woman and delays the boss whilst the marriage takes place. Average comedy short.

PARAMOUNT

SING A SONG. American (U). 884 feet. Released September 11, 1933.—A pleasing Max Fleischer cartoon which introduces popular old-time melodies into its theme. A very good fill-up.

SCREEN SOUVENIRS. S 2-6. American (U). One reel. Release date not fixed.—Novelty number, both interesting and amusing. Safe fill-up anywhere.

CANINE THRILLS. American (U). One reel. Release date not fixed.—Grantland Rice sporting short which demonstrates the skill and obedience of gun-dogs. Most interesting.

STUFF ON THE BALL. American (U). One reel. Release date not fixed.—Another interesting Grantland Rice sporting short which illustrates the finer points of popular ball games, such as baseball, tennis, Rugger and skittles. A good short attractively compiled.

BETTY BOOP'S MUSEUM. American (U). One reel Release date not fixed.—A very ordinary cartoon.

I'LL BE GLAD WHEN YOU'RE DEAD YOU RASCAL YOU. American (U). 638 feet. Released September 4, 1933.—Song cartoon, featuring Louis Armstrong. Average fill-up.

RADIO

SO THIS IS HARRIS. American (U). Featuring Phil Harris and Walter Catlett, 2,529 feet. Released September 25, 1933.—A breezy domestic comedy extravaganza built around a prominent jazz band leader and vocalist. The story results in hilarious complications, many of which are played on a golf course, and tuneful music adds to their piquancy. Attractively mounted and effectively presented, the film represents an excellent short.

UNIVERSAL

MISTER MUGG. American (A). Featuring James Gleason. Two reels. Release date not fixed.—A hard-boiled comedy which tells of a society girl who sees life with a professional gun-man and likes it. The humour of James Gleason finds a ready outlet in the theme, and the broad entertainment has the popular touch. Good short for the masses.

WARDOUR

TREES. American (U). 700 feet. Release date not fixed.—Tuneful, musical short, superbly illustrated, featuring Jesse Crawford, the famous American organist. Very good fill-up.

SINGIN' WITH SINGING SAM. American (U). 700 feet. Release date not fixed.—A novelty vocal number, introducing popular songs. Good staging and tuneful organ accompaniment furnished by Don Wallace. Most attractive short.

THE FUNNYBONERS' CARNIVAL. American (U). 700 feet. Release date not fixed.—Syncopated vocal number with bright and ingenious circus backgrounds. Melodious and entertaining. Good short feature.

NIGHT OF ROMANCE. American (U). Featuring Donald Novis. 568 feet. Release date not fixed.—A Sing Song melody with tuneful songs, delightfully rendered by star, and pleasing pictorial background. Most attractive short.

BENNY DAVIS. American (U). 700 feet. Release date not fixed.—A melodious short, woven around the personality of Benny Davis, the famous Broadway composer. The presentation is effective and popular numbers fit logically in the development. Good popular fill-up.

SALLY. American (U). 700 feet. Release date not fixed.—A tuneful and popular contribution to the Sing-Song Melodies series, staged with good showmanship. Pleasing short attraction.

CLIFF FRIEND. American (U). 700 feet. Release date not fixed.—The composer of such popular melodies as "Sweethearts for Ever" and "Bye, Bye Blackbird" is the central attraction, and his many delightful compositions are worked into the features. Very good fill-up.

THE MAN-EATER. American (U). 2,322 feet. Release date not fixed.—A picturisation of a deep-sea diver's encounter with sharks in his search for sunken treasure is founded on actual fact. It is sincere and gripping, with a tragic ending since one of the two friends engaged on the venture is killed by sharks. It is accompanied by a dramatically spoken commentary which, while at times rather fulsome in language, manages to help a realistic atmosphere. Underwater shots are very good.

U.P.T. LOSSES REDUCED

FIFTH ANNUAL REPORT

GAUMONT CAPITAL INCREASE

By Our City Editor

UNITED PICTURE THEATRES, LTD., which may be described as the Cinderella of the Gaumont-British group, is holding its fifth annual meeting on Friday.

The report shows that after making appropriation for Debenture interest, depreciation, etc., the result is a net loss of £28,670, against a net loss of £42,042 for 1931 and £109,327 for 1930.

The latest loss brings the total debit balance of this concern up to £222,695, against an issued share capital of £525,000.

Among the assets is one of 60,000 Ordinary shares in British Amalgamated Theatres at par £60,000, less reserve account £15,000. The auditors in their report suggest that the amount at which the shares in British Amalgamated Theatres stand in the balance-sheet appears to be in excess of their true value. Subject to the foregoing remarks and to the value of the freehold and leasehold premises (£978,200 at cost), they are of the opinion that the balance-sheet is properly drawn up, etc.

Gaumont-Ideal Unification

The amalgamation of the Gaumont Co. and Ideal Films, Ltd., is publicly revealed by the announcement that the nominal capital of the Gaumont Company, Ltd., has been increased by the addition of £10,000 in £1 ordinary shares beyond the registered capital of £14,220.

Each existing £10 share of the company is to be divided into ten shares of £1 each.

It was also resolved at a meeting that the 10,000 new shares of £1 each be allotted as fully paid at a premium of £23 per share to Ideal Films, Ltd., or its nominees, as part of the consideration for the acquisition of the whole of the undertaking and assets of Ideal Films, Ltd.

Assuming that the Gaumont Co., Ltd., is right in valuing its £1 shares at £24 each, the deal means that the Gaumont Company or its nominees are paying £240,000 for Ideal Films as part consideration.

Columbia Pictures Results

Columbia Pictures Corporation and its subsidiaries report, for the six months to December 24 last, a net profit of 373,785 dollars after amortisation of films, interest, Federal taxes, etc. These profits include five months' operations of its foreign subsidiaries.

The profit is equal, after dividend requirements on the 3 dollar convertible preference stock, to 2.07 dollars a share on the common stock. This compares with 1.46 dollars a share for the corresponding six months of 1931.

Current assets, including 830,157 dollars in cash, amounted to 4,708,052 dollars, while current liabilities were 1,147,644 dollars.

In detail the income account showed an operating profit of 2,903,274 dollars against 3,029,608 dollars. Other income amounted to 35,675 dollars, compared with 72,951 dollars.

Amortisation of films required 2,487,632 dollars in comparison with 2,745,633 dollars, interest 14,141 dollars against 39,092 dollars, and Federal taxes 63,391 dollars against 42,288 dollars.

RCA Petition

The Radio Corporation of America has filed a petition in the U.S. District Court at Wilmington, asking that Owen D. Young be permitted to remain as a director of the Corporation for a period of time after April 21, because of his great value to the Corporation.

The judge has extended the time by a fortnight. Under the Court Consent Decree in the Government's anti-trust suit against R.C.A. and others Mr. Young was to resign within five months from November 21 last. The present petition states that Mr. Young's name will be submitted at the annual stockholders' meeting, early next month, for re-election, which means that it is likely that another petition will be filed with the Court following this meeting.

Inactive Market

Although all Gaumont-British Picture Corporation issues attracted some attention in the kinema share market last week, there was otherwise little activity in the section as a whole.

Most outstanding of these issues was a fall in the ordinary shares of 6d. to 11s. as well as the "A" ordinary, which declined 6d. to 5s. Both preference shares, the converted and new, showed a small depreciation, and despite the second instalment of another £25 being paid on the new debentures these failed to improve, and dealings finally closed around 3½ discount, a fall of 7s. 6d. The 6½ per cent. debentures, however, added 5s. at £102½.

General Theatres fell in sympathy, the preference registering a decline of 9d. to 10s. 9d., but the debentures were unchanged after touching £95. The preferred ordinary shares of Madame Tussauds were a dull feature at 26s. 10½d., and Baird Television preferred were also slightly lower at 9d. Moss' Empires 4 per cent. preferred debentures were weak at £64½.

Among the few rises Stoll Theatres rose 4½d. to 3s. 4½d. and Madame Tussauds 1½d. to 2s. 4½d. Denman 7 per cent. convertible debentures were also better at £108½, these showing a rise of 10s., but later were marked at £105 ex. dividend.

Associated British Cinemas 7½ per cent. preference shares, recently ex dividend, are now attracting attention at around 15s., as, at this price they return a yield of nearly 10 per cent. The dividend service requires £54,521 per annum, and for the year ended March 31, 1932, the company made a net profit of £219,500; in the previous year £310,600; and in 1929-30, £210,198.

A.B.C. is controlled by B.I.P., which holds 2,000,000 of the 5s. ordinary shares.

NEW PRIVATE COMPANIES

Hal Roach Productions, Ltd.—Registered April 21. Capital, £1,000 in £1 shares. Producers of and dealers in kinematograph films, etc. The directors are: Herbert H. S. Wright, 18, Bloomsbury Square, W.C.; Hal Roach, Hal Roach Studios, Culver City, California, U.S.A.; Geo. R. Webb, 18, Bloomsbury Square, W.C.; Samuel Eckman, jun., 19/21, Tower Street, Upper St. Martin's Lane, W.C.2; James C. Squier, 19/21, Tower Street, Upper St. Martin's Lane, W.C.2. Solicitors: H. S. Wright and Webb, 18, Bloomsbury Square, W.C.1. Registered office: 18, Bloomsbury Square, W.C.1.

Regent Cinema (Gravesend), Ltd.—Registered April 22. Capital, £100 in £1 shares. The first directors are not named. Solicitor: R. Le Mesurier, 7, Hanover Square, W.1.

Gee Dee Productions, Ltd.—Registered April 21. Capital, £1,000 in £1 shares. Kinema proprietors, producers, etc. Secretary: Ernest Partridge. Registered office: 32, Shaftesbury Avenue, W.1.

Film Alliance, Ltd.—Registered April 20. Capital, £100 in £1 shares. Producers of kinematograph films, etc. Secretary: G. W. A. Gray. Registered office: 199, Wardour Street, W.1.

Parade Cinema (Skegness), Ltd.—Registered April 19. Capital, £10,000 in £1 shares. Kinema proprietors, etc. The subscribers are: William B. Charles, Mapperley Park, Nottingham, hosiery manufacturer; Horace F. Palmer, West Bridgford, Nottingham, chartered accountant. Solicitor: Frederick Allcock, 32, Bridlesmith Gate, Nottingham.

W. H. Productions, Ltd.—Registered April 19. Capital, £100 in 1s. shares (1,000 10 per cent. cumulative preference and 1,000 ordinary). Proprietors of kinematograph theatres, etc. Wm. Hinds, entertainer, 261, Goldhawk Road, W.12, is first director. Registered office: 261, Goldhawk Road, W.12.

Capitol (Mill Hill), Ltd.—Registered April 18. Capital, £100 in 1s. shares. Theatre, music-hall, kinema proprietors, etc. The provisional directors are: John N. V. Banks, Moor Park, Herts, and Ronald L. Weller, Mitcham, Surrey, technical engineer. Secretary and solicitor: J. N. V. Banks. Registered office: The Capitol Cinema, The Broadway, Mill Hill, Middlesex.

Nameless Theatre, Ltd.—Registered April 13. Capital, £100 in £1 shares. Theatre, music-hall and kinema proprietors, etc. Ashley Dukes, of 2, Ladbroke Road, W.11, is the first director. Solicitors: Rubinstein, Nash and Co., 5 and 6, Raymond Buildings, W.C.1. Registered office: 2, Ladbroke Road, W.11.

INCREASES OF CAPITAL.

Tivoli Pictures (Mansfield Woodhouse), Ltd.—The nominal capital has been increased by the addition of £700 in £1 ordinary shares beyond the registered capital of £1,400.

Ramsgate and District Popular Amusements Co., Ltd.—The nominal capital has been increased by the addition of £5,500 beyond the registered capital of £2,000. The additional capital is divided into 11,000 ordinary shares of 10s. each.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Famous Players' Guild, Ltd.—E. W. Heath, of Westmorland House, Regent Street, W., was appointed Receiver and Manager on April 6, 1933, under powers contained in debentures dated November 17, 1930, January 27, 1931, and February 3, 1931.

Tower Cinema, Ltd.—Wm. A. Nixon, of 31, Victoria Buildings, Manchester, ceased to act as Receiver on March 25, 1933.

BANKRUPTCIES.

Sydney List, 27, Tenterden Drive, Hendon, London, lately Imperial House, 92, Regent Street, London, dealer in talkie apparatus.—The first meeting of the creditors of the above, who failed on April 5, was held at Bankruptcy Buildings, W.C., on April 20. He estimates his liabilities at £500, and states that his assets consist of securities of doubtful realisable value, and book debts of the face value of £119. In his preliminary examination Mr. List stated that from November, 1929, to October, 1930, he acted as broker to the petitioning creditor, and received commissions from the persons or firms from whom the talking apparatus was purchased, and during that period he earned £500 or £600. In October, 1930, he formed a limited company to sell talkie apparatus to kinemas, and had acted up to the date of the receiving order as a director thereof, but had received no remuneration for the past 18 months. He does not admit insolvency, and states that his present position is partly due to liabilities incurred on behalf of the company with the petitioning creditor. The matter was left in the hands of the Official Receiver.

William Thomas Williams and **James George Sliford,** trading as Star Cinema Company, Workmen's Hall, Tredegar, Monmouthshire.—At the public examination, held recently at the Town Hall, Tredegar, the statement of affairs showed liabilities of £2,712 6s. 2d., and net assets of £59 15s. 10d., leaving a deficiency of £2,652 10s. 4d. The examination was closed.

Edgar Edward Frank Flavell, trading in co-partnership with another at the Roxy Theatre, March, Cambridgeshire, applied at Peterborough recently for his discharge from the receiving order made in 1932. The Official Receiver said that debtor entered into partnership and contributed £350, whilst his partner put up no capital. Debtor had lost all his money, and his assets had been realised to discharge the debts of the joint estate. The discharge was granted subject to six months' suspension.

NEW HULL KINEMA

PROMOTERS' FINAL OFFER

It was stated at the meeting of the sub-committee of the Hull Housing and Town Planning Committee that the promoters of the proposed kinema in Ferensway had withdrawn their offer made in January. A further conference has, however, taken place with officials of the Corporation, and a "final offer" has been made. The corporation is considering this offer, and the decision will be made shortly.

SHARE MOVEMENTS

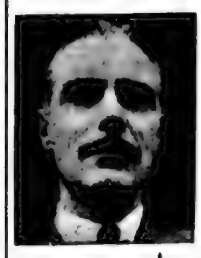
	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	2/10½	2/10½	—
,, ,, 7½ % Pref. ...	15/-	15/-	—
A-P.P.H. Ord.	20/-	20/-	—
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/10½	-/9	—-/1½
Baird Televis. Defd. Ord. 5/-	1/-	1/-	—
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
,, & Dom. Defd. 1/-... ...	-/4	-/3	—-/1
,, ,, Prefd. Ord. ...	2/9	2/9	—
,,In. Films (Props.)10/- Ord.	-/6	-/6	—
,, Inter. Pic 5/- Ord. ...	3/3	3/3	—
,, ,, 8% Pref. ...	17/3	17/7½	+-/4½
,, Lion Prefd. Ord.	2/3	2/3	—
,, ,, Defd 4d.	-/1½	-/1½	—
,, Talks. Pic. Ord. 5/- ...	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£108½	£108½	—
,, ,, 7% Conv. Deb. ...	£107¾	£105xd	—
Dominion Thea. £1 Ord. ...	-/6	-/6	—
Gains. Pic. Ord. 10/- pd. ...	7/9	7/9	—
Gaumont-British Ord. 10/- ...	11/6	11/-	—-/6
,, ,, "A" Ord. ...	5/6	5/-	—-/6
,, ,, 5½ New Pref. ...	18/6	18/3	—-/3
,, ,, Converted Pref.	18 4½	18/-	—-/4½
,, ,, 6½% 1st Mort. Deb.	£102½	£102½	+5/-
,, ,, 4½% New Debs. (£50 pd.) ...	2¾ dis.	3 dis.	—5/-
General Thea. Pref.	11/6	10/9	—-/9
,, ,, 6½% 1st Mort. Deb. ...	£96	£96	—
Ldn & South Super Cin. 2/-Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd. ...	2/3	2/4½	+-/1½
,, ,, £1 Cum. Pref. Ord.	27/9	26/10½	—-10½
,, ,, 7% 1st Mort. Deb.	£106	£106	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.... ...	9/4½	9/4½	—
,, ,, £1 Cum. Pref. ...	8/9	8/9	—
,, ,, 6% Deb.	£98	£98	—
,, ,, 4% Perp. Deb. ...	£70	£64½	-£5½
P.C.T. Ord. 10/-	18/9	18/9	—
,, 7½% Pfg. Pt. Ord.	21/3	21/3	—
,, Cum. "A" Pref. £1 ...	25/-	25/-	—
,, ,, "B" ,, ...	24/6	23/9xd	—
,, 6% 1st Mort. Deb. ...	£105	£105½	+10/-
,, Const. 7% Pref.	22/-	22/-	—
Stoll P.T. Corp.	3/-	3/4½	+-/4½
United P. Thea. 10% Pref. Ord.	-/6	-/6	—
,, ,, ,, 7% 1st. Mort. Deb.	£55	£55	—

*Nominal.

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

E. C. Colman to Manage Odeon, Kingston—Universal Representative Becomes Exhibitor—E. Bird Promoted



E. C. COLMAN

E. C. Colman, who is a cousin of Ronald Colman, will leave Birmingham shortly to become manager of the Odeon Kinema at Kingston-on-Thames. Since July, 1932, Mr. Colman has been in charge of the Forum Theatre, A.B.C.'s principal show place in Birmingham. Before joining A.B.C. he was manager of the Regal, West Norwood, and general manager of the Rialto and Albany, West Norwood.

Isy Graham, of Sheffield, has recovered from his illness and has gone away to recuperate.

C. Turner, for the last four years film traveller, latterly in Northern Ireland, for Universal Pictures, Ltd., has been appointed manager of the new Hippodrome Kinema, Ellesmere Port, which is due to open early in May. Before entering the renting side of the business with P.D.C., Mr. Turner was for ten years manager of the Grand Kinema, Smithdown Road, Liverpool. For the last fourteen months he has operated as film traveller in Northern Ireland, first for Warner Bros. and subsequently Universal.

E. F. Bird, for some time assistant manager to John Hart at the Super, Kingston-on-Thames, has been appointed manager of the Golden Domes, Streatham.

George Blake, a newcomer to the kinema Industry, succeeds Mr. Bird at the Super, Kingston-on-Thames.

O. L. Lister, who has been the manager of the Central Cinema, Fakenham (Norfolk), during the seven months that it has been open, has received a similar appointment at the Regent Cinema, Downham Market.

R. Gerald Balls has resigned the position of managing director of the Fakenham Cinema, Ltd.

Herbert Stephen, manager of the Blackburn Majestic, was one of the Trade representatives to interview Sir Walter Smiles, M.P. for Blackburn, on the subject of the entertainment tax, and he only learned during the interview that his father and Sir Walter's uncle are closely acquainted. Mr. Stephen père is the Newcastle representative for the firm of which Sir Walter's uncle, Mr. Samuel Smiles, is one of the principals!

Naturally, it made the interview more interesting and perhaps even smoothed the way for the talk better than a meeting of absolute strangers.

R. P. Eyres, who served as assistant manager at the Rialto, Coventry Street, W.1, during Billy Stewart's term of office as manager, has a wide knowledge of the technical and equipment side of the Trade, as well as the management. For two years he was a service engineer with Western Electric, and previous to that occupied positions with other talkie equipment companies. At the present time Mr. Eyres is open for engagement as a manager in London or the Home Counties. His address is 20, Trent Road, Brixton Hill, S.W.2.

Edwin J. Godbold has been appointed solo organist at the Lozell's Picture House, Birmingham, where he succeeds E. Gladstone Brookes, who took up the position following the appointment of Frank Newman to the Regal, Rugby. Winning a scholarship for piano playing at the early age of 14, Mr. Godbold held the office three years later of organist at a London church and came to Lozell's first in February, 1929, upon Mr. Newman leaving for London. He left for a similar post in October, 1930, returning to Lozell's during the past week.

Miss Salberg, who is well known in Midland exhibiting circles, has taken up a secretarial post at the Grove Cinema, Birmingham. Miss Salberg held a similar position with the Cinema Proprietors' Section of A.B.C. and was at one time associated with the W. and F. enterprise.

Charles Bernstein, who has been the Nottingham area representative for P.D.C. for some years, has taken up an appointment with First National.

Rex O'Grady, organist at the Paramount Theatre, Manchester, began another season's broadcast from the theatre last week. It is claimed by Billy Greenfield, the manager, that his theatre is the first to be honoured by having the orchestra and organ on the air at the same time.

Fred Carlton, who is still in Salford Royal Hospital, Manchester, following his serious operation, continues to make progress—though slow—towards recovery.

Billie Bristow, the publicity expert, has entered a nursing home to undergo an operation for appendicitis, but she is keeping in close touch with her staff, who are carrying on her organisation in the usual manner.

AUTHOR-PRODUCER HERE

C. J. Horwin from Universal

Formerly associated with Universal on the production and story side, C. J. "Jerry" Horwin has arrived in London from Hollywood on vacation which will include a look round the film studios of Europe.

Horwin was closely associated with Carl Laemmle, Jr., and was connected with the production of "King of Jazz," "All Quiet on the Western Front," "Dracula" and "Frankenstein."

He is author of, among others, the Constance Bennett picture, "Two Against the World," Radio's "Sport Parade" and "Beautiful Face," which Universal recently purchased.

Edited "The Rome Express"

Another editorial executive now on this side is Irving Applebaum, formerly of Universal City, who has several important deals in mind which may take him to Paris, Berlin, Vienna, Budapest, and possibly Moscow.

Applebaum was one of Carl Laemmle, Junior's, aides in Hollywood, and had a great deal to do with the editorial work on pictures like "Air Mail," "Nagana," "Dracula," "Mother's Millions," and many others. He also had the editorial supervision of the American release prints of "Rome Express" and "Tell Me To-night."

Applebaum came to England with Leon and Mosley, cousin of Sir Oswald Mosley, who did some writing at Universal City during his stay in America.

They are making their headquarters at the Park Lane Hotel.

OBITUARY

Death of Mrs. M. Harrison

The death is recorded at Seaham Harbour of Mrs. Margaret Harrison, who, since the death of her husband, the proprietor of the Seaham Harbour Empire Kinema and the Seaham Harbour Theatre Royal, had carried on the concerns. She leaves two sons, J. C. Harrison, manager of the kinema, and A. C. Harrison, assistant manager of the theatre, as well as two daughters. Mrs. Harrison was 69 years of age.

Bristol's Loss

Bristol exhibitors will regret to hear of the death of A. W. Taylor, a Bristol solicitor, who has passed away at the age of 70. Mr. Taylor was connected with the exhibitors' fight for Good Friday opening some years ago, when he handled the applications on their behalf, and, after several rebuffs won the consent of the magistrates for opening.

In the Courts

KINEMA CONSPIRACY CHARGE

Further Remand for Four Men

THE hearing of the evidence in the £1,800 kinema conspiracy charge was continued on April 21 at Clerkenwell Police Court. Joseph Leon (40), a manufacturer, of 35, Stonville Road, Tooting; Simon Sidney Seelig (33), a picture-frame moulder, of 59, Grange Street, Hoxton; George Jarrard (39), a cook, of 313, Edgware Road, Paddington; and Richard Albert White (28), a clerk, of Edneys Hill, Wokingham, Berks, are charged with having conspired together with others to obtain money by means of false representations in connection with the New Grand Cinema, Forest Gate, and the Regent Theatre, Tooting.

After a lengthy hearing the accused were remanded on bail until next Friday.

RENTER'S MANAGER BOUND OVER

Sequel to Branch Closing

STATED by his advocate to have been formerly manager of the Cardiff branch of the British Lion Film Corporation, Alec Cowardine, of Eastwick Avenue, Taunton, was at Cardiff Police Court on Thursday, April 20, bound over in the sum of £25 to be of good behaviour for twelve months on a charge of obtaining credit by false pretences. The charge arose out of the hire of a motor-car.

A debt of £21 14s. 3d. for car hire and £3 12s. for board and lodging was stated to be the basis of the charge, but the witness for the prosecution admitted having received £21 from Cowardine that morning.

Addressing the magistrate in extenuation, C. J. Hardwicke, solicitor, said Cowardine had been employed by the British Lion Film Corporation at a salary of £7 10s. and 7 per cent. commission. Where accused made the mistake was that he foolishly allowed Mrs. Jones to remain under the impression that the money due to her would be paid by the firm.

Difficulties arose when his firm closed their Cardiff branch on February 11. He went to London to try and get the firm to carry on at Cardiff but failed, and had no money to come back to Cardiff. He was a married man with two children and now out of employment. Cowardine had always borne a good character.

KINEMA ATTENDANT FINED
Employment Exchange Charge

SAYING he thought he was not obliged to disclose to the Employment Exchange or the Public Assistance Committee, moneys earned after 6.30 p.m., a Bolton kinema employee who was charged on Thursday with making a false representation to obtaining benefit, was fined £6 6s.

The prosecution stated that from October 1 of last year defendant had been employed at a kinema on Saturday evenings, receiving 2s. 6d. per night, and from Monday, November 14, to December 28. He was then employed six nights to the week and received 13s. for the work each week. That was never disclosed on the application for relief. The amount wrongfully drawn from the P.A.C. was £5 5s. 6d. Defendant was now in full-time employment at the same kinema.

"Gold Diggers of 1933"

The cast of GOLD DIGGERS OF 1933, First National's new musical production which is due for early presentation, includes Warren William, Joan Blondel Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ned Sparks and Tammany Young, supported by a powerful contingent of singers and dancers. One of the great features of the picture will be the specially staged Shadow Waltz, which is described as one of the most striking and sensational innovations in studio craft yet developed in Hollywood

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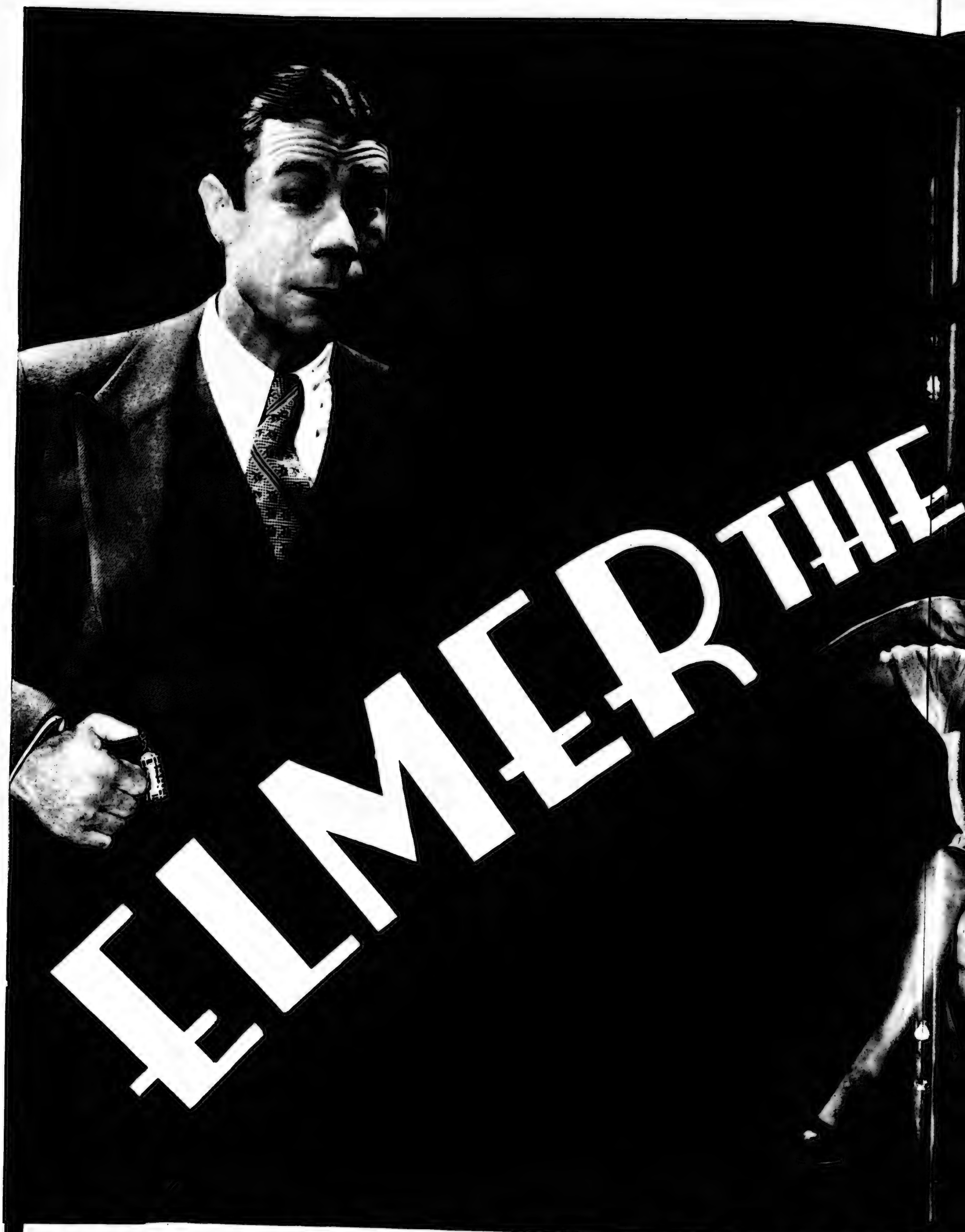


LONDON TRADE SHOW: TUESDAY NEXT,

A FIRST NATIONAL AND

Vitaphone is the Registered Trade Mark of the Vitaphone

DAY NEXT, CAMBRIDGE THEATRE, AT 8.45 P.M.

.TIONAL AND VITAPHONE PICTURE

egistered Trade Mark of the Vitaphone Corporation designating its products.

RICHARD BARTHELMESS in CENTRAL AIRPORT

WITH SALLY EILERS

AND TOM BROWN

PROVINCIAL TRADE SHOWS:

CARDIFF - - -	Empire, Tuesday, May 2, at 3 p.m.
BIRMINGHAM -	Scala, Wednesday, May 3, at 10.30 a.m.
LEEDS - - -	Rialto, Friday, May 5, at 11 a.m.
SHEFFIELD - -	Central Pic. House, Thurs., May 4, at 10.45 a.m.
LIVERPOOL - -	Scala, Tuesday, May 9, at 10.45 a.m.
MANCHESTER -	Market St. Pic. House, Tues., May 16, at 11 a.m.
NEWCASTLE - -	Stoll's Pic. Theatre, Friday, May 12, at 10.30 a.m.
GLASGOW - -	Green's Playhouse, Thursday, May 11, at 11 a.m.

FIRST NATIONAL & VITAPHONE REG. TRADE MARK PICTURES

Vitaphone is the registered trade mark of the Vitaphone Corporation designating its products

BELFAST POLICE SNUB FOR MINISTRY

REFUSAL TO ACCEPT "MODEL CONDITIONS"

Irish Reformers Active

THE Belfast Police Committee has again refused to incorporate in licences the model clause that posters must only show incidents which are actually in the film.

At Downpatrick, however, the local council has adopted the suggestion of the Ministry of Home Affairs.

Reformers Active

At the conference of the Gaelic League a demand was made not merely for more Irish films, but that the titles and captions of films shall be printed in Irish.

The Irish National Teachers' Organisation are again asking that the Governments of the Free State and Northern Ireland shall set up commissions to inquire into the effect of the kinema on youth.

Dublin Reopening

The Palace, Pearse Street, Dublin, has been reopened after having been closed for many improvements, which include a new stage so that variety turns can be given, air tread floor covering and new seats. P. J. McGrath, a well-known scenic artist, has carried out some effective decorative work on the walls and the ceiling.

New Owners

The Cinema, Portstewart, has been taken over by Northern Cinemas, of Belfast, with Jimmy Menary at its head. The house has been completely redecorated, refitted and B.T.-H. sound equipment has been installed. Shows are to be given six nights a week, and special 'bus services to and from the neighbouring towns have been arranged. Billy Dempster is resident manager.

In Brief

Tony Reddin, manager of the Capitol Cinema, Dublin, is to be in charge of the variety sponsored programmes which are to be broadcast each Friday evening for a year from the new Athlone Broadcasting Station.

Amongst those who were present at Gaumont's Trade show of "King of the Ritz," at the Classic, Belfast, were Viscountess Craigavon, Lady Diana Wellesley, and Captain the Rt. Hon. Herbert Dixon, M.P. W. Lee, of the Dublin staff, has joined the Belfast branch under A. A. Ward.

Sympathy is being expressed with Denny Nolan, of the Capitol orchestra, Dublin, and Mrs. Nolan, on the great bereavement they have suffered by the deaths of two of their children.

SHEFFIELD MIDNIGHT MATINEE

Move to Help Hospital

Sheffield is to have its first public midnight matinée performance on Friday, May 12. This will take place at the Sheffield Hippodrome following a dinner-dance organised to inaugurate Sheffield's civic gala week arrangements.

The gala week takes place in June, and the kinema managers in the centre of the city are taking an active part in the promotion. The dinner-dance, at which 500 persons are expected to be present, is to launch the active preparations.

Arrangements have been made by W. B. Gibson, the manager, for the screening of "I Am a Fugitive." The Watch Committee have given consent, and only those present at the dinner-dance are being invited.

The Sheffield Entertainment Managers' Committee are taking the Gala Week very seriously, and other novelties are likely to be promoted, both before and during the week.

It is suggested that collections should be made at all the kinemas during Gala Week in aid of the Sheffield hospitals.

ORCHESTRA'S ADIEU

Birmingham Theatre's Action

The orchestra which has been engaged at the Futurist, Birmingham, during the winter months will give its final performances of the season on April 29. It has been conducted by Ernest Parsons, and its departure will be keenly regretted by patrons of Paramount's local key theatre.

The Scala orchestra, which was conducted by L. Armfield, has also been dispensed with, and will not reappear during the summer months.

HOSPITAL'S HELPING HAND

A deputation from the Swansea Hospital Carnival Committee is to wait upon the Swansea Watch Committee at its next meeting to solicit lifting of the ban upon Sunday kinema performances, even for charity purposes, so that a programme may be given at the Plaza, Swansea, in aid of the hospital funds. Manager Tom Jenkins, of the Plaza, has supplied the committee with the proposed films programme, for which approval will also be asked of the Watch Committee.

BISHOP SEES "VOICE OF THE VATICAN"

The Bishop of Salford (Dr. Henshaw) had a special private viewing of the film "The Voice of the Vatican" at the Deansgate, Manchester, last week. The film began a two weeks' exclusive run at this theatre last Monday.

Gloria Stuart and Paul Lukas, stars of A KISS BEFORE THE MIRROR (Universal) which is being Trade shown to-day, Thursday

F.N. NEW MUSICAL PRODUCTION

"GOLD DIGGERS OF 1933" FOR EARLY PRESENTATION

IN order to meet the insistent demand for high-powered productions, particularly having musical attractions, First National will set the release of its important production, "Gold Diggers of 1933," considerably earlier than was originally intended, and D. E. Griffiths, managing director of First National, informs us that he has been advised that he may expect advance prints of this production at a very early date.

"Gold Diggers of 1933" was originally set as the first production on the 1933-34 schedule of First National releases, but in response to numerous requests from exhibitors in all parts of the world it has been decided to depart from the original arrangements and to offer the picture immediately it has reached completion.

The latest advices from Burbank state that this great musical production, based on the story by Avery Hopwood, will have a much larger cast than was previously announced, for, in addition to Warren William, Joan Blondell, Ruby Keeler, Aline MacMahon, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, and Tammany Young, the following now have prominent rôles: Clarence Nordstrom, Robert Agnew, Sterling Holloway, and Ferdinand Gottschalk.

Two More

Two more important First National productions which are to be brought forward in order to meet current demands are Richard Barthelmess in "Bread Line," with Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Berton Churchill, Grant Mitchell, James Murray, Margaret Seddon, Tammany Young, Arthur Vinton, and Hans Furberg. In this picture the star is supported by one of the largest and most important casts assembled at the First National studios for some time past.

"Bread Line" tells the story of the post-war career of a man whose health is broken and nerves are shattered in the Great War.

The second production now being hastened forward is Edward G. Robinson's "Little Giant," a story about a reformed gangster, who decides that he would like to become a society man. The star will be supported by Mary Astor, Helen Vinson, Kenneth Thompson, Donaly Dilloway, Russell Hopton, Shirley Gray, Louise Mackintosh, and James H. Doyle.

By the courtesy of the directors and the manager (Fred Poulter), some 1,400 poor children of the Sneinton district were afforded an Easter treat prior to their return to school when a matinée of "Tell Me Tonight" was put on for their benefit last Friday morning, at the Dale Cinema, Nottingham.

Laurel and Hardy as they appear in THE DEVIL'S BROTHER (M-G-M)

SCOTTISH CHURCH ON CENSORSHIP

Recommendations in Favour of Power for Local Authorities

GLASGOW KINEMA SUNDAYS' TOTAL

IT will be recommended to the annual meetings of the Episcopal Church in Scotland at Perth next month that the main reform in regard to film censorship in Scotland is to draw into line with England as regards the powers of local authorities. It will also be suggested that a watching brief be held in the matter of a national censorship, so that, when the right time comes, pressure may be brought to bear in the direction of the formation of a real censorship independent of the Trade. In this connection attention is drawn to the valuable report, "The Film in National Life."

Another Edinburgh Burglary

The Capitol, Leith, one of the Edinburgh Gaumont-British houses, was broken into last week-end, and the safe in the manager's room having been forced open by high explosives, a sum of about £70 was removed. Entrance to the house had apparently been obtained at the back of the building.

Kinema Sundays Total

Glasgow Kinema Sundays this year have realised the splendid total of £2,812 from approximately 80 houses which were open one Sunday during the month of March. This is a decrease of £136 from the previous year, accounted for by the weather being exceptionally good on the Sunday evenings. The result, however, is distinctly a credit to Glasgow and the kinema Trade.

Cinema Club Luncheon

Last Friday afternoon (the 21st) the new president, W. Bendon, had a most enthusiastic send-off for his first luncheon. Fifty-six members and friends lunched at Peacock's Georgic Restaurant, during which they were entertained by Miss Isabel Guthrie and her Young Ladies' Orchestra. The guest of honour was Sydney Howard, the famous screen and stage star, who was in Glasgow, and Mr. Howard kept the company amused with some of his reminiscences.

Eight applications for membership were read by the secretary, and, to judge from the enthusiasm displayed, the club has taken on a new lease of life.

Golf Outing to Gleneagles

Tickets for the Annual Golf Outing of members of the Cinema Club to Gleneagles on Friday, May 5, are going well, but as the tickets are limited to 50, those intending to participate in this day's outing, and who have not yet bought their tickets, should get in touch with Mr. Dobbing at once. Two cups will be competed for that day—the Bendon Trophy for the lowest net score, and the Square Cup for golfers with handicaps of 18 and over.

Scottish Golf

Last Sunday, April 23, the annual golf match between members of the kinema Trade and Associated Scottish Newspapers took place on the Milngavie Golf Course. The kinema team was as follows:—Geo. Lee, A. S. Blair, E. Dobbing, J. Wallace, R. McGillivray, A. E. Pickard, J. J. Thompson, Joe Marks, J. R. Reed, A. S. Mailer, R. Bennell, H. S. Coxall, and J. A. Colville.

E. Dobbing, sports convener of the Cinema Club, is now receiving entries for the Annual Competition for the King Shield. To date, Gene has over 20 entries, but he asks us to request other members of the club to forward their entries immediately, so that the first round may be drawn.

Easter Effort Not Approved

Several of the East End Glasgow kinemas, for Easter week-end, introduced notable clergymen to give an address on the message of Easter. Judging by the letters to the editor in the Glasgow newspapers this has not met with the approval of the patrons who evidently object to have religion mixed with their pictures.

Scottish Beauty at Ayr

Last Wednesday evening (April 19), in the Orient Picture House, Ayr, Miss Jean Murray, of Girvan, who was acclaimed as Scotland's national beauty at a competition held recently, was publicly honoured by the Provost of Ayr presenting her with a talking film of the final of the competition. This was specially made by Universal Films. E. H. Brown, the manager, assured Miss Murray of a hearty welcome at any time, and said he would be delighted to put the film on for her and her friends.

"Safe" Publicity

Manager Hawke, of the Broadway, Shettleston, Glasgow, made valuable pubicity from the fact that thieves had entered the Broadway, blown open the safe, and got away with the contents, to the value of £130. On the Thursday following the burglary, he removed the damaged safe into the vestibule, and displayed on it the following card:—

The Thieves Smashed the Safe.
We should worry.
WHEELER and WOOLSEY
are out to smash all records in
"HOLD 'EM, JAIL."
A whole series of explosions,
showing
Mon., Tues., Wed., along with
"THE HOUNDS OF ZAROFF."

The interest created by the display of the safe was enormous. Two attendants had to be detailed to regulate the patrons, all desirous of viewing the work of the British gangsters.

Film Popularity Competition

An interesting competition has been held by Manager J. M. Stewart, of the Rex P.H., Riddrie. The object was to discover the most popular talkie made, and the results are somewhat surprising. British films are in high favour at Riddrie, for out of an entry of 163, the Gene Gerrard comedy, "My Wife's Family" was placed first with 64 votes. Next in order came "Emma," "All Quiet on the Western Front," "Disraeli," "The Desert Song," "The Silent Voice," "The Man I Killed" and "The Maid of the Mountains."

Soldiers See "Soldiers of the King"

During the screening of "Soldiers of the King" at the Picture House, Sauchiehall Street, Manager Ross invited a detachment of about 250 soldiers from the Highland Light Infantry Depot, Maryhill Barracks, to see the film.

A Popular Pot-Pourri

Mark Barrett, who presides at the organ of the Picture House, Glasgow, last week in his interlude played the 12 most popular melodies selected by readers of the *Glasgow Evening News*. These were worked into a complete symphony, and drew much applause at every performance.

"Tam o' Shanter"

J. C. McPherson, of the Picture House, Ayr, has prepared a scenario for a new talking film based on Burns' poem, "Tam o' Shanter." Joe Corrie, the well-known Scottish author, is writing the dialogue.

Trade Shows

Manager Hamson, of Paramount, Glasgow, announces his Trade show of "Strictly Personal" for Wednesday, May 3, in Green's Playhouse, Glasgow, at 11 a.m.

Joe Marks, of Radio Pictures, asks us to emphasise the fact that the Glasgow Trade show of "King Kong," which was originally announced to be held on Tuesday, May 9, has now been altered to Thursday, May 4, in the Picture House.

Wardour Films, Ltd., Glasgow, announce the undernoted alteration in the Trade show date of "Radio Parade," which has been changed from Thursday, May 4, to Wednesday, May 3, at the Regal Cinema, 11 a.m.

The Trade show of "Everest" will be held at the Regal Cinema on Tuesday, May 2, at 11 a.m.

Edinburgh Charities' Week

Edinburgh New Victoria lent a hand last week with the effort of Edinburgh students on behalf of the Royal Infirmary. At each round of the programme a party of American students gave a short performance.

The appeal for the Infirmary had its practical application as patrons left the house.

Crieff House Sold

We understand that the Cinema, Crieff, has been sold to a local company.

SCHOOL KINEMA APPARATUS

Demonstration at Dundee

A demonstration of different types of kinema apparatus, suitable for use in schools, was given to a sub-committee of Dundee Corporation Education Committee on Wednesday of this week.

The Town Clerk, in issuing the notice calling the meeting, states:—"The special sub-committee was appointed, in view of the increasing use of the kinema in schools, to consider developments which may be made from time to time in regard to this question." He reminds the members of the sub-committee that it was remitted to them to consider an application by the headmaster of St. John's Central R.C. School for the provision of kinema apparatus in that school, the headmaster undertaking to meet half of the estimated cost of £27 if the Education Committee paid the other half and became responsible for the cost of hiring films.

One of the members of the sub-committee is Mrs. Whyte, who, as Mrs. Shand, was for a long number of years prominently identified with the kinema Industry in Dundee.

"KINE." FOOTBALL CUP FINAL

G.-B. WIN CLOSE FIGHT WITH B. & D.

Trophy Presented at Dance

BRILLIANT football, the pace of the professional, and the fierce competitive spirit of the film man, characterised the final of the *Kine. Weekly* Football Competition at Shepherd's Bush last Saturday, and a score of 3—2 in favour of Gaumont-British accurately reflected the superiority of that team over British and Dominions.

The winners made the most of their opportunities in the early stages of the game—Powell's first goal came within a few seconds of the kick-off—but during the whole of the rest of the match the battle waged on level terms, and, in fact, there were considerable periods in which B. and D. kept up such pressure that their supporters had every justification for expecting a win.

The powerful back division of the winners was, however, responsible for keeping the early secured advantage, and Lancaster-Lee, who captained G.-B., was perhaps the soundest and most polished player on the ground.

The Elstree forwards were, if indefatigable, hardly enterprising enough in front of goal; a little more first-time opportunism and the Cup might have been theirs. But as a team they had nothing to regret, for they were trained to the minute and were so insistent and persevering in their attack that the rather more finished football of G.-B. was never, after the first quick three goals, allowed to develop to its full extent.

J. Powell, centre-forward of the winners, scored each of the goals, the second of which was an artistic triumph of combination which would have earned applause in a First League game.

Both the B. and D. goals were scored by the inside-left, E. Hall, the first from a penalty; and this energetic forward was easily the most dangerous of the line. Perhaps the best feature of the Elstree teamwork was contributed by the half-back line, of whom A. Slough was conspicuous for good tackling and well-judged passes.

The whole game was a fine exhibition of sportsmanlike and vigorous football, and both teams owed much to their trainers, for no spectator watching the earlier exchanges could have hoped that the fast pace set could be maintained by amateurs.

General congratulations to the winners were expressed, with a tribute to the excellent arrangements for the final, which were in the hands of the *Kine. Weekly* Football League. This body owes a great debt of gratitude to the organisation of Kodak, the previous holders of the Cup, whose officials worked unremittingly to make the final a great sporting and social success, going to the length of providing their own excellent band.

After the match the teams and their supporters attended a dance at Glaves' Restaurant, New Oxford Street, W.1, where the *Kine.* cup and medals were presented to the winners by Gene Gerrard.

J. M. Hoffmeister, chairman of the Kinematograph Football League, in a short speech paid tribute to both teams for their splendid exhibition of football. Further praise was given by Gene Gerrard, who met with a great reception on taking the floor to present the cup.

The dance was a great success and was enjoyed by a company of over two hundred.

An invitation is extended to all clubs in the kinematograph Trade who desire to enter the Kinematograph League for next season. Applications for membership should be made to the hon. league secretary, L. H. Fielding, Kodak House, Kingsway, W.C.

Mid-field play in the "Kine" Football Cup final between Gaumont-British (white shirts) and British and Dominions on the Queens Park Ranger's ground, Shepherd's Bush, last Saturday. This photograph was taken by L. Fielding, Hon. Secretary of the 'Kine' Football League

NEW HIPPODROME FOR OLD

ELLESMERE PORT REBUILDING

In the near future, one of the old kinemas of Ellesmere Port will be put out of commission, and its place taken by a new entertainment house of the same name—the Hippodrome.

The new building is erected in Carnegie Street, and it will have seating accommodation for about 1,200 persons, and a car park for over 200 vehicles. The old Hippodrome was due to close down on Saturday last, April 22.

MIDLAND GOLF TOURNEY

PROGRAMME AND DATE FIXED

THE course of the Halesowen Club has been definitely chosen as the venue of the Birmingham Trade Golf Tournament on Sunday, June 11. As usual, the proceeds will go to the local Benevolent Fund, and hopes are expressed that the entries will exceed last year's total of 170, which included 80 players.

There will be a senior cup for competitors with handicaps ranging from 1 to 18, and a junior cup for players with handicaps from 19 to 24, as well as a cup for lady competitors to battle for.

In the men's section there will be special prizes for the runner-up in each division, in addition to mystery nine-hole and hidden-hole awards and prizes for the best gross and nett scores. An innovation this year will be prizes for the exhibitor and renter returning the best nett scores.

W. L. Grice (hon. sec.) is issuing an appeal for subscriptions to the prize fund, and preparing a circular setting out the particulars and conditions of the tournament.

LANCS OLD BOYS

NINTH ANNUAL REUNION

The ninth annual reunion of the Lancs Cinema Old Boys was held at the Grosvenor Hotel, Manchester, last week, and was the best attended of any previous reunion. Four past-presidents in Frank Hough, Jimmy Marks, John Harrison and Leonard Bailey were present.

Qualification for membership is twenty years' service with the Industry, beginning prior to March 10, 1913.

A hot-pot supper was followed by stage entertainment, the artistes appearing by kind permission of several managements of local theatres.

It is hoped that the association will run a number of social and sporting events during the summer months.

ROTHERHAM OVERSEATED

PROTEST AGAINST NEW PROJECT

Rotherham exhibitors are greatly concerned about a statement that P.C.T. are negotiating for a site in All Saints Square with a view of building a new super kinema.

Local exhibitors contend that since the Rotherham Hippodrome was converted into a kinema, adding 2,500 to the seats available, the town is already overseated. There is a suggestion that objection should be made to the erection of another kinema.

TAX DEPUTATION

PLYMOUTH M.P. IMPRESSED

A deputation representing the Plymouth exhibitors, and consisting of R. E. Eady, Harry Harcourt and E. Mather, waited upon Capt. the Hon. F. E. Guest, M.P. for the Drake Division of Plymouth, on Friday, April 21, for the purpose of making an appeal to him in regard to the entertainment tax.

Captain Guest subsequently stated that the deputation presented their case with great moderation, and that he was very much impressed. It was emphasised that the owners of small kinemas with audiences composed almost entirely of the working classes, patronising seats varying between 3d. and 7d., were being hit by the extra tax.

Captain Guest said he promised that when the Committee stage of the Budget was reached he would pay close attention to this side of the appeal for relief.

A page-boy, S. Cahill, aged 17, employed at the Savoy Kinema, King's Norton, Birmingham, was burned about the face and arms on April 19, when a gas installation he was lighting with a taper in an anteroom exploded.

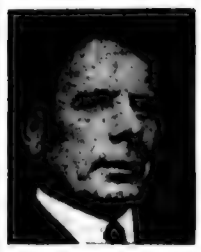
Gracie Fields has been made a life governor of Rochdale Infirmary in recognition of the large amount of money she has raised for the institution, and the services she has rendered to the inmates.

Alison Skipworth and Roland Young in LADY'S PROFESSION (Paramount) which will be Trade shown next Tuesday at the Carlton Theatre

BOSCOMBE SCALA REOPENS

REMODELLED AND UNDER NEW CONTROL

BOSCOMBE SCALA, one of the oldest kinemas in the South of England, reopened its doors on Monday under the new proprietorship of Geoffrey Williamson, F.B.A.S., S.F., Inc. A.C., with T. Arkinstall, late manager of the Midland Empire Theatres, as general manager. Mr. Arkinstall is well known in the Industry, and from his youth has been associated either with the legitimate stage or the kinema.



G. Williamson

Various important improvements in lighting and decorating have been carried out, and one new and striking feature will be the displaying of a Neon sign which will be seen from the whole length of the road. A happy new slogan introduced in connection with the reopening of the Scala is "Boscombe's Cosy Little Cinema."

REGAL, OSWESTRY

OPENING IN FOUR WEEKS

Work at the new Regal Kinema, Oswestry, is making excellent progress, and the proprietors—J. O. and R. M. Jones—expect the building to be completed in about four weeks' time.

Designed by Lionel A. G. Prichard, A.R.I.B.A., of Moorfields, Liverpool, the frontage of the Regal to English Walls and Cross Street will include three shops. Seating accommodation will be provided for 1,100 persons, of which total 312 will be in the balcony. All the seats will be supplied and fitted by C. R. Harrison and Sons, Newton-le-Willows, who were the seating contractors for the Reo Kinema, Liverpool, which opened at the beginning of April. There will be waiting-room accommodation for about 500 persons.

Theatre decorations, which will be executed by Harold E. Cubley, Ltd., of Liverpool, will be in plastic paint with modernistic motifs.

The electrical equipment of the theatre will include Ross projectors and Western Electric sound picture mechanism and Hewittic rectifiers.

GORSEINON REOPENING

LIDO ENLARGED AND MODERNISED

The Lido, Gorseinon, near Swansea, has reopened after extensive alterations which have considerably increased its seating capacity.

The frontage to West End Square has been remodelled, and has been faced with "Snowcrete," and the portion above the canopy is now floodlit. The entrance hall has been enlarged and greater circulating space is now available. The floor has been relaid in terrazzo, and all fittings are now chromium plated. Additional exits have also been constructed.

By setting back the screen, the capacity has been increased. An arch-shaped ceiling has been specially constructed of plaster for use with the new system of multiple coloured lighting from concealed units. These enable the illumination and atmospheric changes appropriate to the screened production. The auditorium has been completely refurnished and recarpeted, and a new decorative scheme, both in fibrous plaster and colour, has been incorporated.

The ventilation system has also been brought up to date, and a new Ruston and Hornsby oil engine equipment for electrical current generation has been installed with new wiring. The architect was James A. Lawrence, and the contractors were Rees Thomas and Sons, Gorseinon.

ABERDEEN IMPROVENENTS

The Picture Playhouse, Aberdeen, is shortly to undergo a thorough renovation. The stairways, vestibule, foyer, lobbies, etc., are all to be redecorated, while about 500 new seats are to be put in the balcony and stalls. The seats are being made by a local firm.

Editor's Letter Bag

MISLEADING ADVERTISEMENT

SCALA, LIVERPOOL, REPLY TO C.E.A. ATTACK

THE inference to be drawn from the *Kine.* report of the recent discussion of the North Western branch on "Misleading Advertisements" of "Grand Hotel" is in itself so misleading that I feel bound to give a correct version of the affair.

At the same time, I must severely criticise the methods adopted by the branch in this matter. It is not the first time that members have been guilty of a breach of etiquette in condemning a member unheard, and of discussing a matter which is no concern of theirs. Their attitude is the more incomprehensible because at any time during the meeting I was available, had I been wanted, to attend and give a full explanation of the circumstances.

When the advertisement complained of appeared in the "lunch edition" of the *Liverpool Echo* of March 20 I immediately 'phoned the advertisement department and pointed out that their lay-out of the advertisement was not in accordance with my copy, which was as follows:—

"'GRAND HOTEL' CANNOT BE SEEN IN ANY OTHER THEATRE IN LIVERPOOL THIS WEEK. FINAL WEEK." The insertion of a small line after the word "Liverpool" completely cut off the following words "This Week," which completed the sentence. The offending line was immediately erased and the corrected advertisement appeared in all subsequent editions.

I attach copies of the "offending advertisement" and you will note that the "full stop" punctuation mark is definitely after the word "Liverpool" and NOT after the word "Week" in their reports, whereas in my copy the "full stop" is after the word "Week," which surely makes it read: "'Grand Hotel' Cannot be seen in any other Theatre in Liverpool This week."

You will also observe that the whole of this particular section of the advertisement is in the exact same type and not, as was stated at the branch meeting, "in small lettering on the next line": "This Week, Final Week."

Mr. Dovenor says that "Members might have noticed that the offending advertisement did not appear on the next day," but he omits to state that it did appear again on the Thursday and Friday of the same week, in exactly the same manner, with the exception of "Make No Mistake" being altered to "Again We Repeat."

These advertisements have been shown to branch managers of Liverpool renters, two exhibitors, lay Press representatives, the general public, and our legal representative, and in all cases the reply was unanimous that the advertisement was a true and correct statement.

Furthermore, the members of the North Western branch failed to mention at their meeting the method adopted by the second-run Liverpool exhibitor when his contract definitely barred him from advertising "Grand Hotel" during the one month's run at this theatre of this film.

Perhaps they might enlighten you upon the "catch-penny" inside advertising, especially in view of the statement that "this sort of thing should be brought to the renter's notice, because it is damaging to the subsequent run-houses," you might realise then that the method adopted might "be damaging to the first-run house" and "that we should have some right of redress."

It is clear that a personal feeling has come into the whole affair. Had the branch been impartial an opportunity would have been given to the writer to give a personal explanation at the time of the discussion, instead of issuing the threat "of officials of the branch in future interviewing the offender" . . . surely a ludicrous statement, in view of no opportunity having been offered for the "offender" giving any explanation whatsoever, before wasting time and print upon a matter, which, in this case, happens to be no concern of anyone but this theatre.

I have the permission of my managing director in telling both Mr. Dovenor and the C.E.A. to mind their own business and leave us alone to manage our own affairs, which, believe me, are quite difficult enough these days, without the interference of people who have nothing better to do than waste time upon a matter that is irrelevant to either the running of their theatres or the C.E.A.

I have been willing at any time to personally attend any C.E.A. meeting and discuss this matter, or any other matter that concerns the running of this theatre, but am far too busy to attend every meeting when far too much time is wasted upon matters of no particular interest to the branch or independent exhibitors.

P. E. GILES.
General Manager,
Greater Scala (Liverpool), Ltd.

Jack Hulbert, Alfred Drayton and Cicely Courtneidge in a scene in the Gainsborough picture FALLING FOR YOU

B.I.P.'s NEW FIVE

Bebe Daniels, Paul Stein and Alan Dwan About to Start

A HAREM FOR WALTER FORDE

By P. L. MANNOCK

AN important production schedule is to be put into immediate operation at the B.I.P. Studios within the next week or so. Five outstanding pictures are to take the floor, each subject having a wide appeal.

"She Wanted Her Man," with a scenario written by Clifford Grey, is to be directed by Paul Stein, the brilliant director who was recently signed up by B.I.P. Bebe Daniels, the world-famous American film star, who has just completed a picture for M-G-M, is to play the lead in "She Wanted Her Man," and this rôle will give her, in addition to a fine acting part, opportunities to render several musical numbers.

Thelma Todd Coming

The energetic and popular comedian, Stanley Lupino, found time during the production of the recently completed "Facing the Music" ("The Jewel Song") to write the story for his next production, which will be entitled "You Made Me Love You." Noel Gay has written the musical numbers for this film, the lyrics being composed by Clifford Grey and Stanley Lupino himself. Thelma Todd, the Hollywood blonde, who scored such a success recently in "This Is the Night," "Horse Feathers," and "Call Her Savage," will play opposite Lupino and Monty Banks is to direct. Production, it is hoped, will start the first week in May.

Alan Dwan, the famous director, noted for his many brilliant and unusual productions, has been signed up by B.I.P. His first picture will be "I Spy," from an original story by Fred Thompson, author of "Heads, We Go," and an outstanding cast is under consideration.

"RED WAGON" And "The Southern Maid"

Immediately production on "She Wanted Her Man" is completed Paul Stein will be available for the direction of "Red Wagon," the film version of Lady Eleanor Smith's famous novel. This has been prepared by Edward Knoblock with the co-operation of the authoress. This film will be produced mainly on exterior settings, thus bringing to filmgoers the drama and beauty of the English countryside.

Bebe Daniels will, by then, also be free to take up her second starring rôle with B.I.P. This will be in "A Southern Maid," in which she will play with Harry Welchman and Nancy Browne, under the direction of Harry Hughes.

A Pathé Picture production under the ægis of B.I.P. will go into immediate production at Welwyn Studios, entitled "Meet My Sister." This will be directed by John Daumery, and will star Clifford Mollison and Constance Shotter.

Anthony Kimmins, the actor-author of "While Parents Sleep," is to write and play for B.I.P., and it is expected that the first film to claim his attention will be "Contraband," a naval story. This will also be a Pathé-B.I.P. production.

BENTLEY'S CAST "The Love Nest"

Thomas Bentley has now completed his cast for "The Love Nest," the new starring vehicle chosen for Gene Gerrard. Camilla Horn, the Berlin star, with Nancy Burne, will play the feminine leads, and other important members include Amy Veness, Garry Marsh, Charles Paton, Gus McNaughton and Marion Dawson.

The story concerns the plight of a young man who on the eve of his wedding is placed in a compromising position by the arrival of a young lady at his house attired only in pyjamas.

THE GAUMONT HAREM "Orders is Orders"

I found houris and Spahi soldiers on the Gaumont floor last Friday.

The mercurial director Waggermayer (James Gleason), having decided that the Gunpowder Plot will not do, determines to make a French Foreign Legion story. Shooting on this occupied the greater part of last week.

The gymnasium was turned into a North African café, where Legionaries mixed with Arabs and dancing girls, with Oriental instruments making strange music.

Suddenly the cafe was rushed by a troop of Arabs in revolt, who fire at the Legionaires, and, in an instant, the cafe is turned into a battleground. When the hurlyburly is at its height a whistle announces the totally unexpected arrival of the Brigadier (Cedric Hardwicke), who hoped to review a battalion on parade.

An interested spectator of these scenes during the week was Lord Baden-Powell, the Chief Scout.

During the week also the unit celebrated during the break for tea, Walter Forde, the director's birthday. It was arranged unknown to Walter Forde, who was greatly surprised when everything was ready for a "take" to see a cake with 200 lighted candles brought on to the set.

The unit also congratulated Cyril Maude, who celebrated his 71st birthday on Monday.

SIR GERALD AT WORK "I Was a Spy"

I saw some of Saville's trial scene in "I Was a Spy" showing the court-martialling of Marthe (Madeleine Carroll) with the Commandant (Conrad Veidt) as her chief accuser. Stephan, the hospital orderly (Herbert Marshall), secretly in league with her, tried to shield her by his evidence, while the Burgomaster of Roulers (Edmund Gwenn) protested her innocence.

The studio scene of the trial is an exact replica of the Town Hall at Roulers, in which the actual court-martial took place.

Saville has been busy on the scenes in the hotel at Brussels which precede the trial. They show the Town Commandant (Conrad Veidt) and the spy (Madeleine Carroll) together in the hotel. She has sacrificed herself in the attempt to obtain the all-important news of the Kaiser's visit to Roulers.

I discovered Sir Gerald du Maurier impenetrably disguised in a kind of Prussian Charles Dickens make-up, making a dignified speech in the prisoner's defence. Also my old friend, Cyril Smith, as a prominent member of the tribunal.

Uniforms of field-grey and green were being supervised by Henry Sherek, the popular variety agent and expert on these technical matters.

"PRINCE OF ARCADIA" Starts at Walton

Shooting started on Tuesday on "The Prince of Arcadia" at the Walton Studios, starring Carl Brisson, on a set representing the Audience Chamber of the Palace of the Prince. It has been copied from photographs of one of the Central European palaces. An interesting feature is a special glass chandelier, which has been borrowed. This was erected by experts, and has been insured for over £200.

The next set up will represent a boudoir of a lady's flat. Margot Grahame and Brisson will be the principal artistes on this set.

W. Baynes is assistant director to Hanns Schwarz.

ELVEY'S BIG CAST "This Week of Grace"

Julius Hagen has engaged an exceptionally fine cast for the new Gracie Fields picture, "This Week of Grace," which he is making for Radio Pictures at the A.T.P. Studios at Ealing, and which is scheduled for production next week, with Maurice Elvey as director.

Henry Kendall will be Gracie's leading man. Frank Pettingell, Minnie Rayner and Douglas Wakefield are also signed for leading parts. Douglas Wakefield is, of course, the famous music-hall comedian, and this will be his first screen appearance.

The story, which concerns a humble factory girl, whom circumstances place in control of a large estate, was written for Gracie Fields by Maurice Braddell and Nell Emerald. H. Fowler Mear has prepared the scenario; Sydney Blythe is to be chief cameraman, and Baynham Honri will record this production.

GEORGE COOPER BUSY "His Grace Gives Notice"

At Twickenham, George A. Cooper is busy directing a light comedy, "His Grace Gives Notice," by Lady Troubridge.

Arthur Margetson is featured as a butler who suddenly inherits a dukedom and a vast fortune, with S. Victor Stanley and Viola Keats in leading rôles. The cast comprises Ben Welden, Edgar Norfolk, Barrie Livesey, Alfred Wellesley, Dick Francis and Gertrude Sterroll.

Ernest Palmer is chief cameraman on this production, which is being made for distribution by Radio Pictures.

To All to Whom this Notice may concern

LESLIE STUART'S MUSICAL WORKS

Francis Day and Hunter Limited whose registered office is at 138/140 Charing Cross Road in the County of London give Notice that by an Order made on the 23rd day of March 1933 in an action entitled

IN THE HIGH COURT OF JUSTICE 1933 L. No. 1509
CHANCERY DIVISION
MR. JUSTICE FARWELL for MR. JUSTICE EVE
between
LESLIE STUART LIMITED (Plaintiffs)
and
FRANCIS DAY & HUNTER LIMITED (Defendants)

It was declared that Francis Day and Hunter Limited were entitled to the copyright and other rights set forth in the Schedule hereto but not to any right of making or authorising the making of contrivances by means of which the works in the said Schedule mentioned or any of them may be mechanically performed.

SCHEDULE.

(i) The copyright and interest present and future vested and contingent for this and all other countries and the sole right of representing and performing and of causing and permitting to be represented and performed (except in the case of "Sad Sea Waves" at theatres and music halls in the United States of America) the following works of Thomas Augustine Barrett commonly known as Leslie Stuart (namely):—

(1) The songs entitled—

"Don't Blame Eve" | "By the Sad Sea Waves" and
"Heligoland" | "The Silly Old Man in the Moon"

(2) The musical play entitled "The Belle of Mayfair."

(ii) The Copyright and interest present and future vested and contingent for this and all other countries and the sole right of representing and performing and of causing and permitting to be represented and performed (except at places within the United Kingdom known and described as theatres and music halls) the following works of the said Thomas Augustine Barrett commonly known as Leslie Stuart (namely):—

The songs entitled—

"My Little Octoroon" | "The Dandy Fifth"
"The Coon Drum Major" | "Little Dolly Day Dream"
"The Cake Walk" | "Daughters of the Guard"
"The Lily of Laguna" | "I never saw a Girl like that"
"Soldiers of the Queen" | "The Military Model"
"Is your Mammie always with yer Susie" | "The Donna Senora"
"The Willow Pattern Plate" | "Baby am a cryin mommer come"
"She's an English Girl" | "The Girl on the Ran-dan-dan"
"She may not be that sort of Girl" | "The Girl with the Roses Red"
"The Goblin and the Fay" and
"The Little Anglo-Saxon everytime"

(iii) The copyright and interest present and future vested and contingent for this and all other countries and the sole right of representing and performing and of causing and permitting to be represented and performed (except in the case of "I went to Paris with Papa" at music halls and except in the case of the remaining works at theatres and music halls) the following works of the said Thomas Augustine Barrett commonly known as Leslie Stuart (namely):—The songs entitled—

"The Banshee" | "I went to Paris with Papa"
"I may be crazy but I love you" | "I don't know nobody" and
"My little Black Pearl"

(iv) The copyright and interest present and future and also the right of public performance (except at theatres and music halls) of and in the following works of the said Thomas Augustine Barrett commonly known as Leslie Stuart (namely):—The musical plays entitled—

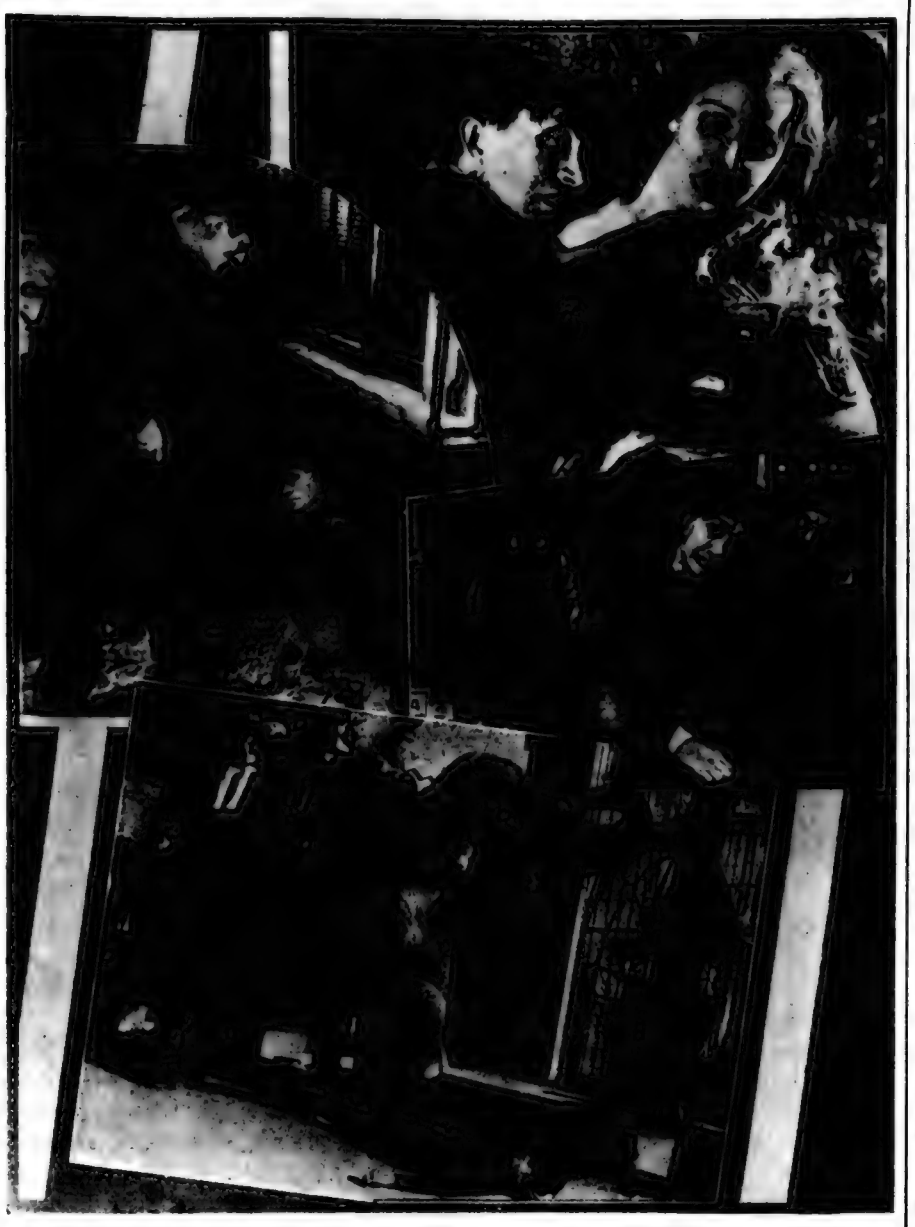
(*a*) "Florodora" | (*b*) "The Silver Slipper"

(v) The copyright and interest present and future vested and contingent for this and all other countries in and the sole right of representing and performing and of causing and permitting to be represented and performed (except in the case of "Sweetheart May" at music halls and except in the case of "Louisiana Lou" at places within the United Kingdom known and described as music halls) the following works of the said Thomas Augustine Barrett commonly known as Leslie Stuart (namely):—The songs entitled—

"Sweetheart May" and "Louisiana Lou"

(vi) The copyright for this and all other countries in the musical play entitled "The School Girl."

And Notice is hereby given that if any person in any way whatever infringes the above mentioned rights or any of them immediate proceedings will be instituted against such person for an Injunction and damages.



Scenes from the new Fox production ZOO IN BUDAPEST, featuring Loretta Young and Gene Raymond, which will shortly be Trade shown

NEWS FROM ALL QUARTERS

Cardiff Empire to become a Kinema—Tax Free Matinees—Brum Sunday Shows Discontinued

Bournemouth Corporation has transferred the licence of the New Scala Cinema, Palmerston Road, to T. Arkinstall, and the licence of the Astoria, Boscombe, from E. B. Bush to F. W. Fryer.

A kinema licence has been granted to Bert William Cooper, in respect of the Plaza Cinema, Saffron Walden.

Cardiff Empire is closing down early in June for six weeks in order that extensive alterations can be effected. It is understood that Gaumont-British are planning to convert the former music-hall into a super-kinema at a cost of several thousand pounds.

Members of the local D.C.M. League paraded at the Gaumont Palace, Birmingham, on Friday night, following which they were entertained by A. Crabbe, the manager, to a screening of "Soldiers of the King."

Kinema Presentation

Councillor A. H. Wright, on Thursday evening, presented a cheque to the successful winner of a newspaper competition at the Ritz Cinema, Bordesley Green East, Birmingham.

The management of the Lozells Picture House, Handsworth, Birmingham, have from Monday last instituted tax free matinées at the house at the fee of 2d.

The Aston Cross Picture House and the Empire Theatre, Stirchley, Birmingham, have, after a short trial, discontinued Sunday opening.

A café has been opened this week at the Palace, Hanley

A party of young "Gloopers" were entertained to a matinée at the Empire, Killamarsh, near Sheffield, when "Bring 'Em Back Alive" was shown.

The Star Kinema, Hornsea, East Yorks, has been granted permission to show "Scarface."

Oldham Watch Committee is insisting that licensees shall nominate a member of their staff who shall attend at the Fire Brigade headquarters four times in each year to receive lectures and instruction in fire prevention.

The proprietors of the Empire Cinema and the Central Cinema, at Blyth, combined with the local Unemployed Social Service Committee in providing a treat for 2,400 children of unemployed men. The children were entertained at the kinemas and were presented with Easter eggs and oranges.

Rochdale Conversion Denied

The management of the Rochdale Theatre Royal, which is owned by the Northern Theatres Co., have denied rumours that the theatre is to be converted into a kinema at the termination of the present repertory season, which has had a successful run of over twelve months. The company already have one kinema in Rochdale.

The Crown Prince Regent and the Crown Princess of Sweden were among the brilliant audience which attended the opening performance of Cecil B. De Mille's Paramount production at the China Theatre, Stockholm. The house had been sold out two days in advance.

The "Burn" in Blackburn

The attractive Neon electric signs in the Majestic Kinema, Blackburn, have achieved a unique distinction. They were instrumental in calling out the borough fire brigade!

Somebody saw a red glow through the upper windows of the Town Hall, a handsome building opposite the Majestic, and believed the upper storey of the building to be on fire.

An engine and a company of firemen were quickly on the scene, but it was soon found that the fire was only a Majestic reflection.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing May 1.

London

Adelphi.—"Kid From Spain" (U.A.).
Alhamora.—"The Big Cage" and "Private Jones" (Universal).
Astoria.—"If I Had a Million" and "He Learned About Women" (Paramount).
Capitol.—"Dangerously Yours" (Fox).
Carlton.—"A Farewell to Arms" (Paramount).
Coliseum.—"King Kong" (Radio).
Davis (Croydon).—"It's a King" (W. and F.) and "Golden West" (Fox).
Dominion.—"What! No Beer" (M-G-M) and "Death Kiss" (Ideal).
Empire.—"Topaze" (Radio).
Marble Arch Pavilion.—"F.P.I." (W. and F.).
New Gallery.—"Penquin Pool Mystery" (Radio).
New Victoria.—"If I Had a Million" and "He Learned About Women" (Paramount).
Plaza.—"The Woman Accused" (Paramount) and "The King's Cup" (W. and F.).
Regal.—"Forty Second Street" (Warner).
Stoll.—"Trouble in Paradise" (Paramount) and "Flesh" (M-G-M).
Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Let Me Explain, Dear" (Wardour) and "Lawyer Man" (Warner).
Futurist.—"Night After Night" and "Hot Saturday" (Paramount).
Gaumont Palace.—"Flesh" (M-G-M) and "Yes, Madam" (Fox).
Scala.—"Three On a Match" and "The Crash" (First National).
West End.—"Mummy" (Universal) and "The Crooked Circle" (Gaumont).

Bradford

Regent.—"Three On a Match" (First National) and "Wonderful Story" (Sterling).
Theatre Royal.—"Grand Hotel" (M-G-M).

Bristol

Empire.—"Money Talks" (Wardour) and "Savage Girl" (Pathé).
Hippodrome.—"This Sporting Age" (U.A.) and "Endurance" (W. and F.).
King's.—"Bill of Divorcement" and "Strange Justice" (Radio).
New Palace.—"It's a King" (W. and F.) and "Telegraph Trail" (Warner).
Regent.—"Soldiers of the King" (W. and F.).
Stoll.—"Blonde Venus" (Paramount) and "Hollywood Speaks" (U.A.).
Triangle.—"Money Talks" (Wardour) and "Savage Girl" (Pathé).
Whiteladies.—"Bill of Divorcement" and "Strange Justice" (Radio).

Cardiff

Capitol.—"Soldiers of the King" (W. and F.).
New Theatre.—"The Midshipmaid" (W. and F.).
Park Hall.—"Prosperity" (M-G-M).
Pavilion.—"Money Talks" (Wardour).
Queen's.—"Phantom of Crestwood" (Radio).

Nancy Brown at the Coronation, Manor Park, with J. Ling, the manager. Miss Brown made a personal appearance at the Coronation with the screening of MAID OF THE MOUNTAINS (Wardour)

Edinburgh

Caley.—"Afraid to Talk" and "They Just Had to Get Married" (Universal).
New Picture House.—"The Phantom President" (Paramount).
New Victoria.—"The Mummy" (Universal).
Palace.—"Rasputin" (Nat. Dis.).
Playhouse.—"Where is This Lady?" (Br. Lion) and "Thirteen Women" (Radio).
Rutland.—"Air Mail" (Universal) and "Night After Night" (Paramount).
St. Andrew Square.—"Air Mail" (Universal) and "Night After Night" (Paramount).
Synod Hall.—"Say it with Music" (W. and F.).

Glasgow

Coliseum.—"Money Talks" (Wardour) and "Scarlet Dawn" (Warner).
Cranston's.—"Blonde Venus" (Paramount).
Grand Central.—Mon.: "The Sporting Widow" (Paramount) and "Fighting Gentleman" (Butcher); Thurs.: "Phantom of Crestwood" (Radio) and "Strange Roads" (Butcher).
Green's Playhouse.—"Where is This Lady?" (Br. Lion).
La Scala.—"Faithless" and "Born Lucky" (M-G-M).
New Savoy.—"Air Mail" (Universal) and "Heritage of the Desert" (Paramount).
Regal.—"Money Talks" (Wardour) and "Scarlet Dawn" (Warner).
Regent.—"Pack Up Your Troubles" (M-G-M) and "Maybe it's Love" (Universal).
The Picture House.—"It's a King" (W. and F.) and "The Crooked Circle" (Gaumont).

Leeds

Paramount.—"Love Me To-night" and "That Night in London" (Paramount).
Majestic.—"It's a King" (W. and F.).
Scala.—"Flesh" (M-G-M).
Rialto.—"Divine Love" and "Night Club Lady" (U.A.).
Tower.—"Blonde Venus" (Paramount).
Assembly Rooms.—Mon.: "Marry Me" (Ideal); Thurs.: "Faithless" (M-G-M).
Coliseum.—"Yes, Mr. Brown" (W. and F.).

Liverpool

Forum.—"The Monkey's Paw" and "Goldie Gets Along" (Radio).
Futurist.—"Hold 'Em Jail" and "The Face at the Window" (Radio).
Palais de Luxe.—"Just My Luck" (W. and F.).
Prince of Wales.—"Lawyer Man" (Warner) and "Wings Over the Andes" (Wardour).
Rialto.—"Face in the Sky" (Fox).
Royal Hippodrome.—"Handle With Care" and "Illegal Divorce" (Fox).
Scala.—"Hollywood Speaks" and "By Whose Hand" (U.A.).
Trocadero.—"The Match King" and "Central Park" (First National).

Manchester

Deansgate.—"Pride of the Legion" (Pathé).
Gaiety.—"Scarlet Dawn" (First-National).
Market Street.—"The Mask of Fu Manchu" (M-G-M).
New Oxford.—"The Mask of Fu Manchu" (M-G-M).
Paramount.—"The Little Damozel" (W. and F.).
Piccadilly.—"It's a King" (W. and F.).
Regal.—"Call Her Savage" (Fox).
Theatre Royal.—"I Am a Fugitive" (Warner).

Sheffield

Albert Hall.—"Phantom President" (Paramount) and "Virtue" (U.A.).
Central P.H.—"Kongo" (M-G-M).
Cinema House.—"Guilty as Charged" (Paramount).
Electra Palace.—"Rome Express" (Gaumont).
Hippodrome.—"Sleepless Nights" (Wardour) and "Invisible Power" (U.A.).
Regent P.H.—"Yes, Mr. Brown" (W. and F.) and "Strange Adventure" (P.D.C.).
Union Street.—"Marry Me" and "Speed Madness" (Ideal).

Newcastle

New Westgate.—"The Mummy" (Universal) and "Hearts of Humanity" (P.D.C.).
Paramount.—"If I Had a Million" (Paramount) and "They Just Had to Get Married" (Universal).
Pavilion.—"Vanity Street" (U.A.).
Queen's Hall.—"Illegal Divorce" (Fox).
Stoll.—"The Sporting Age" and "No More Orchids" (U.A.).

ASHTON HIPPODROME

TRANSFORMATION SCHEME

Ashton-under-Lyne Hippodrome is to be closed down from July 15 to enable a scheme of alterations to be carried out to designs prepared by Messrs. Drury and Gomersall, architects, of Manchester.

This theatre was recently purchased from W. H. Broadhead and Son by G. W. Bell, of Hyde, and John Hardman.

When the contracts entered into by Broadheads have been fulfilled the new policy of the theatre will be made effective. A feature will be made of kine.-variety.

It is intended to alter the entrance and to transform the front of the theatre. Neon tube lighting will be employed. The whole of the present circle will be taken out, and, of course, the supporting pillars, and superseded by a magnificent mezzanine lounge fitted with the very latest designs in seating.

The whole building will be redecorated and modern lighting installed. Close attention will be paid to the stage lighting. The present waiting room will be transformed into a luxury café.

John Boyle will continue as general manager.

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YORKS TRADE AT SHEFFIELD GUILD DANCE

RECORD INAUGURATION MEMBERSHIP

THE first social function promoted by the Sheffield Court of the Projectionists' Guild, a carnival dance, was a huge success, upwards of 1,000 persons being present. This was held at the Cutlers' Hall, Sheffield, on Thursday evening, both the large banqueting halls and the entire suite of ante-rooms being necessary to accommodate the party.

Every section of the industry was represented in the large company, renters, exhibitors, managers, talkie apparatus engineers, kinema equipment specialists, of course, projectionists and staffs from all the kinemas in South Yorkshire.

A Trade Rally

Those present from other Courts included D. D. Brown and T. W. Thompson, Manchester, and representatives from London, Bradford, Barnsley, Chesterfield, Rotherham and Staveley.

Others present included W. Richardson (Langrish and Co.), C. W. Perry (Chas. H. Champion and Co., Ltd., Kenneth Friese-Greene, Sheffield, and a number of Western Electric and B.T.-H. representatives from various parts of Yorkshire.

The lighting arrangements were carried out by R. O. Brown, who has been responsible for so many brilliant kinema decorative schemes at Sheffield.

A large number of prizes were given for spot dances, these being presented by Western Electric, Gaumont-British, C. E. Windsor, B.T.-H., Conradty, C. H. Champion and Co., Langrish and Co., Radio Films and others.

Len Sullivan, W. B. Gibson, and V. H. Deacon, managers of the Central Picture House, Hippodrome and Albert Hall, were the M.C.'s, Arthur J. Ollerenshaw assisting as a steward.

The committee responsible for the excellent arrangements made were W. Brown, president, J. Bullock, vice-president, G. Turner and T. E. Colebourne, treasurers, P. C. Churchill, hon. secretary, and H. H. Walter, assistant hon. secretary, with W. Thompson, hon. secretary, Fred Warfolk, assistant secretary, C. Monkman, G. Cliffe and T. E. Colebourne effectively carrying out the duties of social committee.

During the supper interval the committee and visitors dined together in a private room, and a short toast list was submitted.

The chairman extended a hearty welcome to the visitors.

Guild Progress

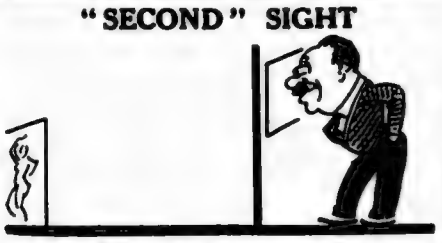
P. C. Churchill, submitting the Guild, said the Sheffield Court would be officially ratified at the Central Picture House on the following Sunday, and he thought 42 members was a record for a new branch ratification. He expressed confidence that the numbers would be rapidly increased.

He also paid tribute to the way in which the kinema managers had rallied to their aid that night, and asked for cheers for Len Sullivan, W. B. Gibson and V. H. Deacon, for taking on the duties of M.C.s.

Denis Brown (Manchester) responding for the Guild, said it stood for co-operation, and it was their aim, not as a trade union, to improve their efficiency and the quality of their work.

Len Sullivan said the managers were in full sympathy with the objects of the Guild, and prepared to extend every assistance. Although the Sheffield Court was only in its infancy remarkable progress had been made. He expressed the hope that the membership would continue to increase.

"SECOND" SIGHT



Our "second" had trouble with his eyes, also he had a great deal of trouble with his wife, who was—to say the least of it—a shrew.

"I'll have to get glasses," he said.

"There you go, more expense," snapped his vitriolic helpmeet. "I notice that your eyes were all right before you showed that 'Back to Nature' thing!"

The Observation Window

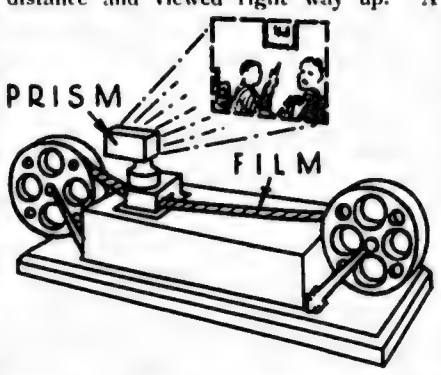
New Viewing Device

The Exhibition at Glasgow

Films as Newspaper Files

PARTICULARS are given in the April *American Cinematographer* of a new type of editing device introduced by the Victor Cinematograph Corporation, known as the Eye-Easy Editor. By its use a large "still" of the frame being inspected is thrown upon a screen.

THE device is equipped with a special prism and projecting head which allows the picture to be screened at any distance and viewed right way up. A



rewind is part of the apparatus, which may be used with or independent of the projector head, and a built-in splicer is part of the standard equipment.

EVERY indication points to another successful Trade Exhibition in connection with this year's C.E.A. Summer Conference at Glasgow. Although the facilities offered by the MacLellan Galleries are by no means all that might be desired, there has been such a demand for space that already some two-thirds of the area available has been allotted.

THE Exhibition will, of course, be held during the summer conference which this year takes place from June 19 to June 23, and the opportunity is being taken by numbers of Southern firms to explore the possibilities of business in Scotland. I understand that the representatives of the Stallholders' Committee of the Exhibition to the C.E.A. executive have been successful in obtaining a concession as regards the charges for space, which this year has been reduced by sixpence to 2s. 6d. per square foot.

A NEW use for 35 mm. film is suggested in the American *Editor and Publisher*. It is that the cumbrous and perishable files of a daily newspaper be superseded by a photographic reproduction of the pages on a kinematograph film which could be projected on to a screen when it became necessary to consult a particular issue.

SAVING of space is of course the great advantage gained, as it is computed that a whole issue of a paper could be recorded on 100 ft. of 35 mm. film. The idea is capable of being extended to a number of other documents, but it would be well to discover first if a photographic record of a document or paper would be acceptable as evidence in a court of law.

J. BENSON.

This huge display at the Coliseum, St. Martin's Lane, W.C., has been executed in metal by Cinema Signs, for Sir Oswald Stoll as part of the exploitation for KING KONG (Radio). It is the largest ever attempted in the West End of London

Switch on in the morning and switch off at night!
Apart from that HEWITTIC is automatic and fool proof
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

HANDLING FILM CORRECTLY IN EXCHANGES

S.M.P.E. COMMITTEE SUBMITS ITS REPORT

A SUB-COMMITTEE of the Society of Motion Picture Engineers, which has been considering the care and development of motion picture films and general exchange practice, has now issued its report, which occupies twelve pages of the Journal of the Society for March.

The treatment of the film in the laboratory and the exchange is closely dealt with, and some interesting suggestions are made. Among them are included the capacity of reels and a larger size hub, examination of copies, equipment, disposal of junk, etc.

Under the heading of laboratory practice, the report suggests that:—

(1) The pulling or straining of perforations due to deposits of emulsion on the tension shoes or aperture plate of the projector be eliminated.

(2) The emulsion be so toughened as to resist scratching of the surface of the film as far as possible.

(3) The warping and buckling of the film, caused by the heating of the gelatine by the projection lamp, should be reduced as far as possible.

(4) The pliability of the gelatine and its binder should be as permanent as possible, so that the useful life of the film may be made at least equal to the booking period.

Capacity of Reels

A standard size of reel, agreed to and used by both the exchanges and the projectionists, must be adopted for the good of all concerned. The mounting of the film in the exchanges on 1,000-ft. reels for transportation, the subsequent transferring of the film to reels holding from 1,500 to 3,000 ft. of film in the projection room, and the retransfer to the original 1,000-ft. reels for return to the exchanges represents a great deal of lost motion. Needless time and effort is spent by the projectionist in making such changes. A like amount of time and effort is lost in the exchange inspection room in checking the correctness of the footage and of the heads and tails of the reels.

Either all film should be mounted on large reels in the exchanges, or projectionists should be forced to discontinue the practice of mounting two or more reels of film on one large reel.

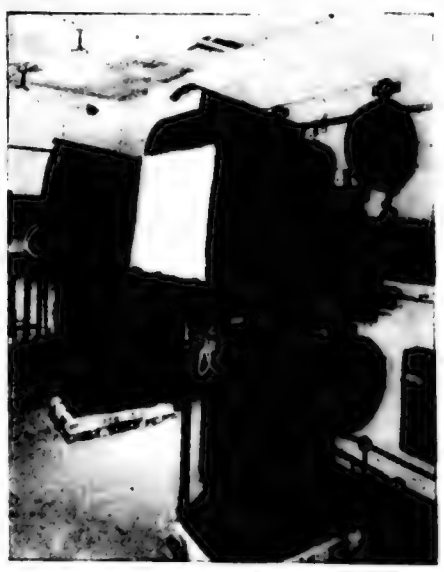
From an exchange standpoint, the 1,000-ft. reel is far more desirable, owing to the greater ease with which it can be handled and the greater efficiency with which it can be inspected.

Perforation Damage

The tensile strength of new film and its elongation properties will permit reels to be doubled under proper working conditions

(Continued on page 30)

THIS WEEK'S PROJECTION ROOM



Kalee projectors are installed at the Sphere News Theatre, Tottenham Court Road, W.2, adapted to Philips Sound Equipment

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ATTENDANTS GAGGED FOR "AFRAID TO TALK"

Bristol Showman's Intensive Campaign

A CLEVER and well-devised campaign was carried out for "Afraid to Talk" (Universal) by W. Prodgers at the Triangle, Clifton, Bristol.

On the Saturday morning prior to the run a pre-view of the film was held at the theatre, over four hundred invitations being sent out to leading citizens, including the Lord Mayor, aldermen, city councillors, doctors and solicitors. The letter of invitation pointed out that as the recipient was interested in the community and its government, Mr. Prodgers was sure they would be interested in "Afraid to Talk," an unusual screen presentation, a shattering drama that exposed the graft and corruption in some city governments, and which depicted the evils that may appear anywhere under a misguided political regime.

During the week previous to the run the entire staff of the theatre, cashiers, attendants, doormen, and all, wore a gag over their mouths, on which were the words: "Afraid to Talk."

Every patron who entered the house during this week was handed a card, which read: "They may gag me—but—I'm not 'Afraid to Talk,'" and mentioning that that was the title of the film which was showing at the house the following week.

On the Monday on which the film started a photograph of the whole of the staff wearing their gags appeared in a local evening paper, which ran a good story about the stunt.

W. Prodgers also co-operated with the *Bristol Evening Post* in a competition in which readers were invited to send in any incident of which they knew where those involved were afraid to speak.

A large number of entries were received, and ten prizes were awarded. Mr. Prodgers received a good deal of free publicity in connection with this competition, for several nights the paper gave him about 4½ in. of reading matter, while there was also an advance story of the pre-view invitations.

In addition, tie-ups were arranged with the leading bookshops and some good window displays were arranged. From a 48-sheet a large cut-out was made, and a padlock was placed over the lips of Eric Linden, with appropriate wording, and then the cut-out was placed on the front of the theatre, and flood-lit at night.

As a street stunt Mr. Prodgers sent out a man wearing a gag and handcuffed, carrying posters which read: "They may gag and handcuff me, but I'm not 'Afraid to Talk.'"

These gagged attendants at the Triangle, Clifton, Bristol, were responsible for attracting the attention of patrons to AFRAID TO TALK (Universal)

KEEPING BEFORE THE PUBLIC

Example on How Consistency Pays

An enterprising showman who has many big and successful campaigns to his credit is F. A. Simpson, of the Robin Hood Theatre, Hall Green, Birmingham. Particulars of his recent efforts are full of interest to brother showmen.

For his screening of "Maid of the Mountains" (Wardour) he staged a complete cave setting on the roof of the theatre with large cut-outs of the cast, which at night was floodlit. A concealed loudspeaker was used to play song hits from the film to people in the street. A special stage presentation served to exploit "Chandu the Magician" (Fox). For this the whole of the house lighting was dimmed and while music of an Eastern type was played an eerie green light illuminated the stage tabs. After the space of half a minute a gong was struck, following which the picture was flashed upon the screen.

On the outside of the theatre was a 20-ft. head of Chandu, which was floodlit at night.

The roof of the Robin Hood Theatre was also used to full advantage for the exploitation of "Six Hours to Live" (Fox). On this occasion a massive clock with a face measuring 12 ft. in diameter was erected. On one side of this were the figures and film title, and on the other side were the letters spelling the title in place of figures. During the evening this was illuminated in changing colours.

SAMPLES GIVEN TO PATRONS

NOVEL TIE-UP FOR "TWO AGAINST THE WORLD"

ERIC FORGHAM, manager of the Gaiety Theatre, Birmingham, arranged a series of attractive window displays in connection with "Two Against the World" (Warner).

At Woolworth's Stores, in the Bull Ring, and at Saltley, a full window display was arranged with Palmolive shaving cream and soap, in the centre of which was an oval on an easel: "Do not miss Constance Bennett in 'Two Against the World' at the Gaiety." Catchy lines on programme and Palmolive soap were arranged, along with stills from the film.

Three days prior to screening 1,000 samples of each product, bearing a band: "'Two Against the World,' Palmolive Shaving Cream and Palmolive Soap may be obtained from Woolworth's Bull Ring and Saltley," "Do not miss Constance Bennett in 'Two Against the World' at the Gaiety Theatre on Thursday next" were given to patrons. A further tie-up with a wine shop was arranged.

SIGN OF "PROSPERITY"

Invitation to Mothers-in-Law

When showing "Prosperity" (M-G-M), a picture that deals with the mother-in-law problem, at the New Palace, Bristol, G. H. Blackburn issued an invitation to all the new mothers-in-law in the city to be his guests, free of charge, on the Friday evening.

The only conditions were that they must have reached the position of mother-in-law for the first time during the present year, and that they brought at least one of their "in-laws" with them to see the picture.

RELAYING SONG HITS

"Big Broadcast" Boost

N. Scott Buccleuch, manager of the Hippodrome, Nuneaton, arranged an attractive display in his foyer for "Big Broadcast" (Paramount). This included the latest radio apparatus, electric clocks and radiograms, on which song hits from the film were played to waiting patrons. The Fife Jig-Saw Puzzle—a local production—with the photograph of well-known film stars as the base of the puzzle, was also exhibited.

JOSSER TO THE FORE

Cut-outs Decorate Foyer

When exploiting "Josser in the Army" (Wardour), Manager B. G. Higham made full use of the foyer at the Elite Theatre, Bordesley Green. A number of plywood cut-outs of Josser were arranged along the side, together with gilt easels carrying large size display photographs from the film. Some thousands of handbills were distributed throughout the district and a number of tie-ups with local gramophone and music emporiums completed the advance publicity.

"SOLDIERS OF FORTUNE"

Chatham Street Stunt

C. W. Collings, of the Picture House, Chatham, stunted "Soldiers of Fortune" (United Artists) in very effective fashion. Two men made up picturesquely to represent leading characters in the story paraded the streets during the hours when they were thronged with shoppers, distributing novelty throwaways and generally focusing attention on the film. A capital week's business was the result.

The prison cell used by W. Baker, of the Palladium, Oldham, to exploit I AM A FUGITIVE (Warner)

CONVICT CHASE AT OLDHAM

W. BAKER'S STUNT SETS TOWN TALKING

A REAL convict figured in the stunt promoted by Wally Baker for his screening of "I Am a Fugitive" (Warner) at the Palladium, Oldham. A tough-looking fellow was engaged, and on being told by Wally Baker that he would have to put a bit of feeling into the job when he got out on the streets, replied "Leave it to me, Guv'nor, I can do me stuff all right, I've been a real convict four times."

Altogether four men were engaged to parade the streets. Three of these were dressed as convicts and carried notices on the film, while the other played the part of warder.

A chase through the market at its busiest on Saturday caused plenty of excitement.

A huge linen banner stretching the whole width of the theatre front and bearing the advertisement: "They won't let me go now—I've seen too much—I know all about those chain gangs," attracted attention. The vestibule was suitably decorated with painted prison walls and chains and hand- and ankle-cuffs.

An alcove above the theatre verandah was arranged to represent a prison cell and contained a cut-out figure of Paul Muni.

Full advantage was taken of an article on chain gangs which appeared in the *Daily Herald*. Copies of this appeared on the front of the house.

HOW MANY MATCHES?

Bristol Competition

For "Three On A Match" (First National), which he had last week at the Bristol Hippodrome, George A. Higgs arranged for a window display at one of the leading tobacconists in the city.

A long glass bottle was placed in the window filled with matches, and passers-by were asked to estimate the number of matches which it contained. All they had to do was to go into the shop and give their estimate with their name and address. The prize was a cigarette-lighter and two seats at the theatre.

The window was well arranged and made attractive with ribbons and cards mentioning the film.

For his second picture, "The Crash" (First National), Mr. Higgs had a tie-up with Woolworth's Stores for the book, and got a good window display from them.

THRILLING DISPLAY

For "Hounds of Zaroff"

For Radio's thriller, "The Hounds of Zaroff," Manager R. J. Brunt, of the Alhambra, Birmingham, arranged a striking lobby display. In the foreground was to be seen Count Zaroff, the mad hunter, poised with his bow and arrow pointing at his victims who crouched concealed in the ambush. On the verandah at the front of the theatre a cut-out (approximately 15 ft. in height) depicted another exciting scene from the film.

In connection with "Blonde Venus" (Paramount), it being the first occasion that Marlene Dietrich had appeared in a film at the Alhambra, all exploitation centred round this star, and cut-outs depicting her at various stages throughout the story of the film were arranged in a tableau on the front of the theatre. At night this display was floodlighted.

"HIS WIFE'S MOTHER"

Bromsgrove Display Get Laughs

An attractive and humorous window setting for "His Wife's Mother" (Wardour) was arranged by Eddy G. Clifton, of the Plaza, Bromsgrove. The exterior of a house was painted and fixed flush with the window with an interior setting with cut-outs of Gus McNaughton and Marion Dawson, together with a selection of stills from the film.

The pictures on the wall carried the humorous motto: "What is home without a mother-in-law—Peace, perfect Peace." On the exterior of the house were bills: "For Sale—This undesirable residence at a giving-away price, including 'His Wife's Mother'": and "To Let—apply Gus McNaughton and Jerry Verno, the Laughter agents."

"This," says Eddy, "got a lot of laughs and was responsible for drawing big crowds to the box-office."

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The SALISBURY CHAIRS

A striking display advertising RADIO PARADE (Wardour) at the Regent, Bradford. The stars and lightning on the drum flashed in and out at short intervals

AROUND LONDON with the SHOWMAN

A Regal Display—Staff in Flying Kit—Croydon Enterprise

THE Regal, Marble Arch, was *en fête* on the occasion of the screening of "The King's Vacation." The front of the house was gaily bedecked as though for a gala performance, and attendants in martial dress added a further touch of colour. The vestibule was also "dressed" in keeping with the general idea of a regal occasion. I liked the way in which the film was introduced on the screen. As the usual courtesy titles were displayed, a slide depicting the crown was superimposed, and created the "atmosphere."

Incidentally, I was interested in the organ interlude by Sidney Torch. Instead of the customary selection of a recognised number,

The magnificent facade display which makes a truly "Regal" setting for KING'S VACATION (Warner), at the Regal, Marble Arch, W.1, where this film is in its third week. The giant figure of George Arliss is claimed to be the largest ever erected outside a London Theatre

or maybe, a light classical piece followed by one of the "hits" of the moment, he gave a potpourri introducing practically every type of music. One moment it was operatic, then it would be a ballad, next a jazz number, followed by a more serious piece. It was really an exhibition of his abilities, but it had the additonal advantage of being very entertaining.

Showmanship in Excelsis

Frank E. Prior, of the Croydon Hippodrome, is a past-master in showmanship. But I like his "cheek"—I trust he will forgive me the expression—at the way in which he kidded the public on a recent occasion.

Outside the house I noticed the other evening a canopy and red carpet laid across the pavement, and an expectant crowd, who were discussing who might be the distinguished visitor. The crowd grew larger and larger, until eventually the police took a hand in controlling the people. Additional interest was added to the preparations, by two arc lamps suspended very conspicuously over the entrance. I confess that I had visions of a Royal visitor to the Hippodrome. However, a distinguished visitor did arrive in the person of Nancy Brown. I only remans to add that the regal preparations were only another instance of Frank Prior's subtle exploitations. He believes in the true touch of showmanship which arouses expectations. I have never yet known him to be disappointed.

"Some" Programme

A remarkable kine.-variety programme was put on for the holiday week at the Croydon Empire.

In addition to a three-feature film programme, there were six variety acts. I should think this is the most ambitious effort yet achieved by a picture house. (Shades of Charles Penley!)

New Cross (Kinema) Aerodrome

At the New Cross Kinema an effective publicity "stunt" was worked in connection with the run of "Air Mail." All the attendants were dressed in flying kit, and in the vestibule was an aeronautical display in which models of familiar machines were a conspicuous feature.

A novel competition was run during the week. Patrons were given a paper and asked to identify the parts of aeroplanes depicted. The prizes included free flights with Sir Alan Cobham, whose aviation display was in a neighbouring district.

The Troc-ette Clock

Organists have pretty well rung the changes on a "Tour of the World," "Day in the Country," and such like descriptive pieces. I happened on a variation of the idea when I looked in at the sister house of the Hyams Bros., the Troc-ette, in South London.

Bob Richmond, the organist, and the orchestra, under the direction of Guss Ross, took the patrons "Round the Clock." The idea successfully interpreted familiar incidents throughout the day by incorporating well-known tunes and chorus numbers. The latter were sung with great gusto by the audiences.

A Paradise in Dalston

Whilst in Dalston last week I was attracted by the crowd standing round the display windows used by R. Patterson for publicising the Picture House programmes. When I was able to get near enough I found "Trouble in Paradise" (Paramount) was responsible. A huge display consisted of a representation of the Garden of Eden and a grand display of flowers filled the top and sides of the window. A floor covering of green grass matting with rocks finished the dressing, but the attraction to the window were three 12-ft. snakes, which lay coiled about. They were certainly drawing the curious, and a number of display boards carrying the film title impressed on them the Picture House programme.

Those Surprise Nights

The Elephant and Castle Theatre—the palatial building under the control of the A.B.C.—has "followed suite" in making Friday night "A Surprise Night."

The South London house is one of the few kinemas—if not the only one—on the circuit that has retained variety acts. The latest move is an extension of the idea, and several "top liners" have been booked as "surprises."

Alex Taylor, whose organ solos have delighted innumerable patrons, also introduces novel items for the occasion. He continues to make a feature of colour themes in his selections at the illuminated console.

Good Show at Clapham Junction

For the publicising of "White Zombie" (U.A.), Maurice Cheepen, at the Grand, Clapham Junction, touched upon every conceivable form of exploitation.

A week or so before the film was due for screening, a number of "teaser" posters were displayed, slides shown and hand-bills distributed, asking "What is 'Zombie'?" Curiosity having been aroused, other announcements appeared exhorting the public to "Beware of the spell of 'White Zombie.'"

The week preceding the showing of the film, Maurice Cheepen staged a prologue, in which he brought out to the full the weirdness and eeriness of the picture. "Spooks," flying coffin lids, female shrieks, and so forth, created consternation.

An added adjunct to the publicity was the advantage taken of some road repair works outside the building. A poster was displayed on the barriers to the effect that the workmen were unearthing the mystery of "White Zombie." This was a gratuitous advertisement for which Mr. Cheepen did *not* ask permission, but strangely enough, no one took the notice down!! LONDONER.

PUTTING OVER "RADIO PARADE"

SUCCESSFUL PREMIERE AT BRADFORD

THE success which attended the premiere of Wardour's "Radio Parade" at the Regent, Bradford, was due in no small measure to the publicity work carried out by Nat Farmer, the manager, and W. J. Chappelle, of Wardour's exploitation department.

In addition to a fine lobby display, a photograph of which appears herewith, N. Farmer tied-up with all the radio shops in the city. One of them, The Super Radio Company, who have branches all over the country, covered their delivery vans with posters.

A radiogram was installed in the foyer and at intervals played the special record which has been issued in connection with "Radio Parade." The front of the theatre was also gaily decorated with eighteen illuminated stars and a huge banner right across the frontage. Special bills printed in the variety theatre style were in wide circulation.

HAROLD LLOYD MODELS In "Movie Crazy" Exploitation

A. H. Rockett, manager of the Astoria Cinema, Birmingham, arranged an attractive window setting with a local tailor in connection with "Movie Crazy" (Paramount). With a life-size figure attired as Harold Lloyd, a number of miniature editions of this screen idol were arranged in a variety of crazy positions in the window, together with announcement boards.

In connection with "The Man from Yesterday" (Paramount) and "Watch Beverley" (Butcher), showman Rockett had a smart tie-up with Woolworth's stores, where a large multi-coloured board announced: "'Watch Beverley'—the man of to-day, watch 'The Man from Yesterday' at the Astoria this week. Then watch Woolworth's windows, it will pay you, for there is always a good display of bargains awaiting you."

Additional interest to the screening of "The Man from Yesterday" was given by special stage effects of light flashed in green and white during the battle scene.

"DOCTOR X" VISITS HULL

Manager M. Thompson, of the Central, Hull, put over "Doctor X" (F.N.) in commendable style.

His front-of-the-house display consisted of a huge cut-out of two of the leading players with the title across the cut-out. This was illuminated at night by means of vivid green lights. Under the canopy were letters 2 ft. high spelling "Doctor X."

Of outstanding success was a smart prologue which preceded the film.

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June 5 Releases

THEME SONGS AND MEDLEYS

COLERIDGE-TAYLOR'S CONTRIBUTIONS

Musical Suggestions for Creating Atmosphere

Compiled by A. W. Owen

RELEASES this week, although few in number, are of interest from an atmospheric interlude point of view and enable us to use some new outstanding records, which will not only be useful to the present films to which they are assigned, but valuable additions to the home emergency library for future consideration. "The Little Damozel" contains several tuneful theme songs, which, blended into a short medley, should form a satisfactory introductory interlude to this film.

The "Wild Violets" selection, chosen for "Naughty Cinderella," should be a feature in contrast as a separate interlude.

For orchestra or organ "Laughter in Hell" should be introduced with the characteristic music of Coleridge-Taylor's "Nero," the prelude of which is a fine dramatic tone-picture. By some oversight or neglect this has apparently been overlooked by the gramophone recording companies, and the error should be rectified. The same composer's "Otello" suite has just been recorded, and it is suggested for "No More Orchids," the record being an excellent example of modern sound reproduction by H.M.V.

Ponchielli's "La Gioconda—Dance of the Hours"—was often used in the silent film days, and will be recalled by patrons with pleasure on account of its glorious melodic sequences, and is well worth a special feature in your programme.

"IF I HAD A MILLION" (Paramount)

CERT. A. 7,373 ft. Reg. No. F.8320. Reviewed in *Kine.* January 19, 1933.
PUBLICITY.—One 48-sheet, two 12-sheets, two 6-sheets.
STARS.—Gary Cooper, George Raft, Wynne Gibson, Charles Laughton.
ATMOSPHERE.—A millionaire leaves his fortune to eight strangers chosen at random from the telephone directory. Their reaction to sudden wealth provides the story of the film.
ORCHESTRA.—"La Gioconda—Dance of the Hours." (Ricordi.) Suitable excerpts can be chosen to suit the length of interlude desired.
ORGAN.—As orchestra, with adaptation from the orchestral piano-conductor copy, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"La Gioconda—Dance of the Hours." Ponchielli. Recorded on H.M.V. C.1403 by the New Light Symphony Orchestra. Either Part 1 or 2 is complete in itself and will form a complete introductory interlude if desired.
LIGHTING EFFECTS.—Blendings of deep orange, blue, amber and violet in contrasting sequence.

"THE LITTLE DAMOZEL" (W. & F.)

CERT. A. 6,639 ft. Reg. No. Br.8404. Reviewed in *Kine.* February 9, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Anna Neagle, James Rennie.
ATMOSPHERE.—Romantic drama adapted from the play by Monckton Hoffe and musically illustrated by Noel Coward and Ray Noble.
ORCHESTRA.—Medley of theme songs—"Brighter Than the Sun," "Dream is O'er," and "What More Can I Ask?" presented as an introductory entr'acte.
ORGAN.—As orchestra, using the professional-song copies for solo adaptation, but the piano-conductor copies of the dance orchestration if records are used for synchronisation, as detailed below for non-sync.
NON-SYNC.—Medley of theme songs—"Brighter Than the Sun," recorded on H.M.V. B.6302 by Noble's New Mayfair Orchestra; "Dream is O'er," recorded on H.M.V. B.4635 by Anna Neagle; "What More Can I Ask?" recorded on H.M.V. B.6302 by Noble's New Mayfair Orchestra; played as introductory entr'acte only.
LIGHTING EFFECTS.—Blendings of blue, violet, pink and mauve in contrasting tints and sequence.

"THEIR NIGHT OUT" (Wardour)

CERT. A. 6,500 ft. Reg. No. Br.8506. Reviewed in *Kine.* March 9, 1933.
PUBLICITY.—One 48-sheet one 12-sheet, one 6-sheet.
STARS.—Claude Hulbert, Judy Kelly, Renee Houston.
ATMOSPHERE.—Comedy-farce, which ranges from night club scenes and police raids to bedroom episodes and slapstick humour.
ORCHESTRA.—Medley of latest dance tunes, such as—"Under the Stars" foxtrot, "Rock-a-bye Moon" valse, and "Wear a Great Big Smile" foxtrot. (Keith, Prowse and Co.) Played as introductory entr'acte.
ORGAN.—As orchestra, with adaptation from professional-song copies for solo presentation, but from piano-conductor copies of the dance orchestrations when synchronising with records, as detailed below for non-sync.
NON-SYNC.—Medley of latest dance tunes, such as—"Under the Stars" foxtrot, "Rock-a-bye Moon" valse, "Wear a Great Big Smile" foxtrot (recording Columbia and H.M.V. numbers available shortly).
LIGHTING EFFECTS.—Blendings of the brightest contrasted and varied colours.

"NO MORE ORCHIDS" (U.A.)

CERT. A. 6,230 ft. Reg. No. F.8185. Reviewed in *Kine.* December 15, 1932.
STARS.—Carol Lombard, Lyle Talbot.
ATMOSPHERE.—Paternal sacrifice of wealthy shipowner for his daughter, who crashes in his aeroplane, leaving the insurance to cover his losses, and by so doing allow her to marry her choice.
ORCHESTRA.—"Otello." Suite. S. Coleridge-Taylor. (No. 1 only.) Aschertberg, Hopwood and Crew.) Presented as an introductory ent'racte.
ORGAN.—As orchestra, with adaptation from piano-solo copy only, either for solo presentation or synchronised with record, as detailed below for non-sync.
NON-SYNC.—"Otello." Suite. (No. 1 only.) S. Coleridge Taylor. Recorded on H.M.V. B.4273-74 by the New Symphony Orchestra. (The entire suite of 4 numbers are contained in these records and should be purchased for library standard stock.)
LIGHTING EFFECTS.—Blendings of blue, amber and deep purple. Last bars of entr'acte should synchronise with first film sub-title.

"LAUGHTER IN HELL" (Universal)

CERT. A. 5,899 ft. Reg. No. F.8333. Reviewed in *Kine.* January 19, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Pat O'Brien, Gloria Stuart.
ATMOSPHERE.—A grim melodramatic story of an Irish youth, victim of a feud and an unfaithful wife, and who suffers the torture of the American chain-gang system before he finds happiness.
ORCHESTRA.—"Nero—Incidental music — Prelude." S. Coleridge Taylor. (Novello.) Played as an introductory entr'acte, or as non-sync.
ORGAN.—As orchestra, with adaptation from the piano-solo copy only. There is no recording available of the "Nero" incidental music.
NON-SYNC.—"Mors et Vita." (Judex.) Gounod. Recorded on H.M.V. C.1969 by the New Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep tinted, purple, orange, mauve and red, the latter to conclude sequence as interlude finishes.

"NAUGHTY CINDERELLA" (Warner)

CERT. U. 5,068 ft. Reg. No. Br.8311. Reviewed in *Kine.* January 12, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Winna Winfried, John Stuart.
ATMOSPHERE.—Simple romantic drama of a girl who poses as a simple school-girl in order to get into the home of her guardian, and then transforms herself into a beautiful woman.

(Continued in next column)

ORCHESTRA.—"Wild Violets." Selection. (Chappell.)
ORGAN.—As orchestra, using piano solo for adaptation either for solo or synchronised presentation with either record, as detailed below for non-sync.
NON-SYNC.—"Wild Violets." Selection. Recorded on Columbia D.X.415 by the Bohemian Salon Orchestra; or "Vocal Gems," recorded on Columbia D.X.431 by the Columbia Light Opera Co.
LIGHTING EFFECTS.—Blendings of bright, varied and contrasting colours.

"POLAR PERILS" (Ideal)

CERT. U. 5,462 ft. Reg. No. F.8366. Reviewed in *Kine.* February 2, 1933.
STAR.—Mrs. Frank Kleinschmidt.
ATMOSPHERE.—Travel film of Eskimo life depicting a journey from King Island, Alaska, to the Arctic Circle, and a winter's sojourn with the tribe, showing the customs of this hardy race.
ORCHESTRA.—"Peer Gynt." Suite. Grieg. "Morning." (No. 1 of 1st suite.) (Boosey-Hawkes or Feldman.)
ORGAN.—As orchestra, with adaptation from any solo pianoforte edition, either for solo presentation or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Peer Gynt." Suite. Grieg. "Morning." Recorded on Columbia D.B.9309 by Georg Schneevoight and the New Queen's Hall London Symphony Orchestra; or for non-sync only, recorded on Columbia D.B.9384 by H.M. Grenadier Guards' Band.
LIGHTING EFFECTS.—From dimmed auditorium lights, a gradual blending from deep blue to lighter tints and fading to allow deep orange to predominate, blending to lighter tints of same colour and full flood lights until first title of film.

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The Empire's Guest Organist

DISCUSSES CATERING FOR KINEMA AUDIENCES

THE name of Jesse Crawford is a household word in every civilised country in the world by reason of his organ records, published by H.M.V., and all kinema organists in this country are intensely interested to hear this American star at the console of the Wurlitzer organ at the Empire Theatre, Leicester Square, W., where he is to be the guest organist for some weeks. After this it is possible he may go on a short provincial tour before he returns home again to America.

I went along to interview him in the dual rôle of a brother organist and music critic of the *Kine.*, and I must confess that the meeting resulted in a most interesting discussion and frank exchanges of opinions.

Hard Work Essential

I found our guest organist modest to a degree, maintaining that there is only one royal road to success, viz., hard work, enthusiasm, a thorough knowledge of your instrument, and an even more thorough knowledge of the kinema patron to whom you are playing.

I was delighted to hear him maintain that all novelties and stunts must have a definite musical foundation if they are to be successful.

Unless an organist is a thorough musician who also has a keen knowledge of orchestration by which he can use to advantage all the orchestral imitation of which his instrument is capable, he can never hope to remain permanently successful, Jesse Crawford declares.

Understandable Music

Music which is true entertainment in itself is found in the great mass of musical compositions which are neither high-brow nor low-brow, but have beautiful melody—easily understandable rhythmic sequence which will always appeal to the senses.

While considering records as a very useful asset to the organist, especially to those who have a very small organ with a limited amount of tone-colour and tonal volume, he considered the constant use of them dangerous to any organist, as he may very easily find himself relying upon the records to provide the entertainment rather than his own human musical efforts.

A Challenge to Genius

Jesse Crawford also owned that his greatest worry is "What can I think of new to play next week?" Yet he maintains that this difficulty is the finest stimulus any organist can have to keep him up to a "standard."

We talked about British organs and organists, and although our "guest" has not had time yet to pay many visits or take "busman's holidays" to hear other organists, the visits he has made have genuinely convinced him that the standard of playing in this country is far higher than

JESSE CRAWFORD

he had been led to believe, the leading organist coming in for unstinted admiration and praise.

In his actual performance, I can best describe his playing as quiet, confident, effective and always artistic showmanship, in which the musical performance itself is always predominant rather than mere showmanship. Here was skilful playing by a genuine musician, of melodic musical compositions which provided genuine entertainment. Surely that has been the reason of his recording success and is reproduced when he is at the console!

A Suggestion

In a final word, Jesse Crawford said he was going to tell his American organ friends about our best organists, and I wonder whether he will accept a suggestion that one at least of our men this "side" is worthy of an invitation as a guest organist in the States. Jesse Crawford could pay us no more sincere compliment if he could secure this.

A. W. O.

KINEMA ORGANISTS

HEAR NEW CHURCH ORGAN

The kinema organist section of the Incorporated Society of Musicians, with several prominent church organists, paid a visit to St. Luke's Church, Chelsea, on Wednesday, April 19, to inspect the new organ recently installed by the Compton Organ Co.

This instrument is built on the extension system, very similar to that employed in the erection of the kinema organ, by which every unit is available in 16, 8, 4 ft., etc.

The glorious cathedral-like tone of this organ impressed everyone present, and the modern type of console, with its illuminated device, by which any stop in action is lit up, enabling the organist to see at a glance what combination or registration he has employed, was very favourably commented upon.

A short but brilliant recital was given by the resident organist, F. E. Aldridge, F.R.C.O.

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EXPLOITING A THRILLER

CHALLENGE TO PAISLEY GIRLS

A CAMPAIGN notable for exploiting the thrill angle of the picture was originated by Walter Hinks, of the New Alex Cinema, Paisley, for his presentation, "The Old Dark House" (Universal).

Prominent in his exploitation was the arrangement for a girl to see the film alone at midnight for a money prize. This was arranged well ahead, and newspaper advertisements and heralds advertised both the picture and the girl's acceptance of the challenge, illustrated with photographs of both the girl and Karloff, as the mad butler.

Tremendous newspaper space was given to the stunt, resulting in phenomenal business for the picture.

IN A PADDED CELL

Four Marx Brothers at Hull

An exceedingly smart boost by Carl Whitfield brought good results to the Ritz, Hull, when "Horse Feathers" (Paramount) was screened. Arranged in the front of his box-office was a scene of a padded cell, complete with bars. Looking through the bars were the Four Marx Brothers, and underneath the words "'Looneyville—Keep Off, Dangerous Lunatics."

On the exits and private doors were humorous phrases, such as "Batchy Willies' Room" and "Padded Cell."

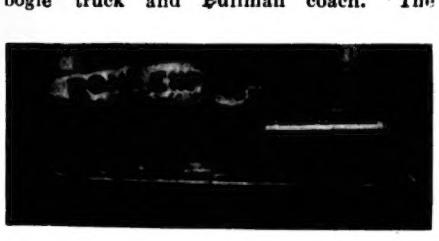
All the advertising boards on the front of the theatre were headed "Krazy Week," with the letters placed anyhow. About 5,000 handbills were given out in the district, announcing the capture of four crazy brothers.

GIANT CUT-OUT OF TRAIN

Atmosphere for "Rome Express"

Appropriate atmosphere for "Rome Express" (Gaumont) was successfully created at the Apollo Picture Playhouse, Erdington, Birmingham, by Manager Harry C. Thorburn.

Right across the front of the hall was fixed a cut-out, 30 ft. long and 15 ft. high, of a train complete with express engine, bogie truck and Pullman coach. The



driver's box was illuminated, as was the coach. The figures of the driver and fireman rocked about as if at work, while figures of passengers appeared to be passing up and down the corridor.

The vestibule was made to represent the booking office of a railway station, complete with bookstall, cloakroom, ticket office, time-table indicator. To complete the illusion a working model of a G.W.R. express engine, 6 ft. long, was on view.

BEDROOM SCENES

Draws Birkenhead Crowds

Remarkable, isn't it, how bedroom scenes in window displays succeed in arresting the attention of the man—and woman—in the street?

George H. Barker, of the Scala, Birkenhead, exploited this weakness in human nature in a window display he arranged in connection with "Sleepless Nights" (Wardour).

The Scala is one of the few theatres which has a vacant window, and this is a tremendously potential asset in selling entertainment. Mr. Barker makes a point of inviting the co-operation of local traders who readily embrace the opportunity of loaning goods to be set out on the canvas for Mr. Barker's picture.

This bedroom scene for "Sleepless Nights" is created by furniture loaned by Messrs. Beverley and a half-clad model loaned by Marks and Spencer. Gramophone records of the theme song, "I Don't Want To Go To Bed," and snappy lines about the "undies" and the records are profusely displayed.

CUT-OUTS ON PARADE

Display for "Josser in the Army"

Fourteen life-size cut-outs of Grenadier Guardsmen fixed in single file marching order above the entrance to the Plaza, Coventry, directed attention to S. J. Hobbs' presentation of "Josser in the Army" (Wardour). These were headed by a sergeant, while at the opposite end was a humorous figure representing Josser as the "awkward recruit." Baggy trousers, Chaplin feet and boots, coat-buttons undone, and busby tilted over one side all went to make up Josser.

The figures, which represented four days' hard work, were all painted in oil paint and the display caused a great deal of attention. The "rifles" were made of three-ply and nailed on afterwards.

Recruiting posters supplied by the local recruiting office were displayed on the theatre front.

INTERLUDE OF SPRING MUSIC

An appropriate "Interlude of Spring Music" has proved very enjoyable at the Rialto, Blackburn, this week, played by Harold Titterington on the Compton organ. A few lines descriptive of the music was shown on the screen.

CATEGORY INDICATORS

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Category "A" signifies that the film has been passed for public exhibition to adult audiences.
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DUPLICATED EQUIPMENT

Making Apparatus Share the Work

MOST equipments nowadays are duplicated properly—that is, by having two equal machines for the one job, not one good one and one bad one, as in the bad old days.

Operators would be well advised to adopt some scheme by which all units are used alternately, and not trust to memory or luck.

For instance, the generators can be labelled M.W.F. and T.T.S., and so can conversion gear. The principle can even be carried right through to such things as the arc-resistance switches. When these are of the parallel type it is often the case that of the dozen switches on the box, never more than six are switched on. (Unless someone in authority from headquarters comes in and demonstrates how to get more light by blowing the crater to bits with more current—but that is another story!) The usual sets of six can also be marked with alternate days, so that they all get equal wear.

F. E. C.

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Kinemas Planned

NEW SUPER FOR SLOUGH

MELTON MOWBRAY'S SCHEME PROGRESS

A SCHEME is on foot for the erection of a modern super kinema at Slough. This will occupy a commanding site in the middle of the town and will provide accommodation for 1,500 persons.

Plans are being prepared by Norman Bailey, architect, of Maidenhead, who designed the Adelphi, Slough, and the Regal, Uxbridge.

Melton Mowbray's New Kinema

The contract for a proposed new super in King Street, Melton Mowbray, Leicester, has been let to James Chapman and Sons, Ltd., of Knighton Junction, Welford Road, Leicester.

The new building, which will be known as the Knighton Cinema, will be erected for Thorpe Syndicate, of King Street, Leicester.

W. H. and H. G. Riley, F. and A.R.I.B.A., of 25, Horsefair Street, Leicester, are the architects.

Deal Conversion

Henry Boyer, of Henry Boyer, Ltd., Terminus Wharf, Paddington Basin, W2, in conjunction with H. Carey, a Margate kinema proprietor, has taken over the Pavilion at Deal, and is to convert the building into an up-to-date super kinema to seat over 1,000.

The architect is Percy Levett, of Northdown Road, Margate, who is being instructed to issue specifications, and the contract is expected to be settled in a month's time.

The reconstructed building will be known as the Regent Cinema.

The cost of the work will be between £3,000 and £4,000.

Plans for House at Seaton, Devon

A scheme is on foot for the erection of a modern kinema of moderate size in Seaton, Devon. Plans are being prepared by Cecil Masey, F.R.I.B.A., of 15, Caroline Street, W.C.

Yarmouth Contract Let

The contract for the new Regal Cinema at Regent Road, Great Yarmouth, has been placed with John Balls and Sons, 221 and 223, Northgate Street, Great Yarmouth.

The promoting company is Regal Theatre (Great Yarmouth), Ltd., of which E. V. Barr, 11, Trafalgar Road, Great Yarmouth, is chairman.

The Regal Theatre will have seating accommodation for 1,500.

Plans have been prepared by F. Frank Haward, of Queen Street, Great Yarmouth, and Yates, Cook and Darbyshire, of 43, Great Marlborough Street, W.

Victoria News Theatre

Building operations have just started upon the erection of the new News Reel Theatre at Victoria Station, S.W.1, the work at present being confined to the piling for the foundations.

The general contractors are Bovis, Ltd., of 35, High Street, Marylebone, W.1. Plans have been prepared by Alister MacDonald, of 13, Queen Anne's Gate, Westminster, S.W.1.

Leeds Site Acquired from Corporation

A site, 3,000 square yards in extent, on the Middleton housing estate, has been leased by Leeds Corporation for the erection of a kinema.

The purchasers are Goldstones (Cinemas), Ltd., of 9, Wetherby Road, Leeds, 8.

The architect for the company is James Brodie, A.R.I.B.A., of Bank Chambers, 2, Lidgett Hill, Pudsey, Yorks.

Tenders for Cardiff Alterations

Tenders are being invited for alterations and additions to the Canton Cinema, Cardiff. These are to be in by next Saturday, April 29.

The promoters are the Splott (Cardiff) Cinema Co., of 14, St. Andrew's Crescent, Cardiff, whose secretary is dealing with the scheme.

CARBONS IN THE MAKING

C.E.A. DELEGATES VISIT SHIP CARBON WORKS

An important event in the histories both of the Ship Carbon Co. and of the Cinematograph Exhibitors' Association was recently marked by a visit of the C.E.A. Council to the Ship Carbon Plant at Chadwell Heath, Essex.

The delegates, on arriving at the works, were formed into small groups each presided over by one of the Ship Carbon officials, and in this order they went through the entire works and laboratory and observed the many and intricate processes through which the kinematograph carbon passes between the stage of refined soot and the finished product.

From the questions which were put by the delegates to their guides and from the keen interest which they evinced in the more technical aspect of the manufacture, it was obvious that they possessed a much deeper knowledge of the subject than could be termed "nodding acquaintance."

The delegates expressed themselves as particularly struck by the elaborate methods which were observed in the Ship Carbon Works for making permanent records of the analysis and the behaviour of each batch of carbons as it passes through the many departments.

At the conclusion of the visit J. Welsh, J.P. (president) expressed his deep appreciation of an enjoyable and instructive afternoon spent at the works, and C. H. Champion, managing director of Chas. H. Champion and Co., Ltd., in replying on behalf of the company, said that he considered it a great privilege to be able to welcome so distinguished a delegation, and to show them, in full swing, a British factory engaged in the production of one of the most important accessories to projection and studio photography.

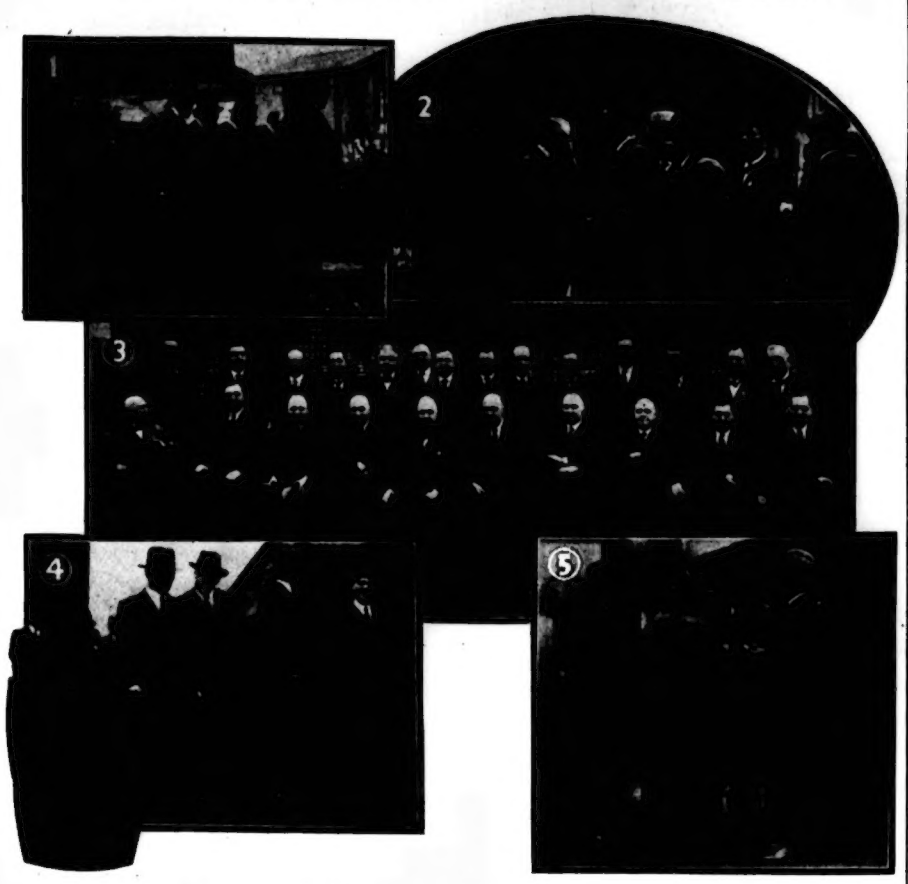
(*Pictures on page* 30.)

CORRECTION OF ADDRESS

In the description of the Luxor, Eastbourne, in the April *Ideal Kinema and Studio*, the address of J. Jeffreys and Co., Ltd., who carried out the heating and ventilation of the Luxor, was wrongly given as Vincent House, Westminster. Messrs. Jeffreys' correct address is Barrons Place, Waterloo Road, London, S.E.

The Imperial Sound System have moved from 184, Western Road, to East Park Road, Leicester.

C.E.A. VISIT SHIP CARBON WORKS



C.E.A. delegates visit Ship Carbon works. (1) A party on tour, Archie Jones spots the cameraman. (2) Jimmie Welsh thinks it over. (3) A group outside the Ship Carbon works. (4) Ominous barrels. (5) Capt. Row tells a good 'un. Story on page 29

Guild Activities

A group of projectionists at the meeting held last Sunday to ratify the Sheffield Court of the Projectionists' Guild

SHEFFIELD COURT RATIFIED

Manchester Lectures on Kalee and B.T.-H.

THE ratification of the recently formed Sheffield Court of the British Guild of Projectionists took place at the Central Picture House, Sheffield, on Sunday last. W. Brown presided, and included in a company numbering over 90 were representatives from London, Manchester and Leeds Courts, also several kinema managers. The ceremony was preceded by the screening of the film, "Eyes of Science."

A ballot for officers resulted in the following being elected:—Chairman, W. Brown (Central P.H.); vice-chairman, J. Bullock (G.-B. Engineers); joint treasurers, P. F. Colebourne (Lyric P.H.) and W. Thompson (Pavilion); hon. secretary, P. C. Churchill (Regent P.H.); National Council representatives, J. Bullock and P. C. Churchill; committee, S. Gregory (Hippodrome), G. Newton (Rutland), M. Darmody (Cinema House), G. Myhill (Chesterfield), and E. Ashton, Rotherham. Several new members were enrolled.

The Sheffield, Leeds, Bradford, and Manchester Courts are joining in the organisation of a visit to the works of Chas. H. Champion and Co., Ltd., on Sunday, May 14, and special travelling facilities are being arranged.

Manchester Meeting

The Manchester Court of the Guild held its monthly meeting on Sunday, April 23, at the Futurist Cinema, Strangeways, Manchester, by kind permission of the proprietor.

The lecture was on the Kalee Eleven Projector, and the B.T.-H. Extended Frequency Range Sound Reproducer, the first part being explained by A. A. Richardson, and the latter by H. L. Johnston, B.T.-H. sound engineer for the Manchester district.

After the lecture, Chief Inspector Smith spoke to the members, and referred to the keen interest in the Guild on the part of the Chief Constable of Manchester, Sir John Maxwell.

Manchester's next meeting will take place on Sunday, May 21, at the Wheatsheaf Hotel, Manchester, when a lecture on D.P. Batteries and the Keepalite Battery will be given by J. M. Southern, of the D.P. Battery Co., Ltd.

Bradford Court

There was a moderate attendance at a meeting of the Bradford Court held at the Alexandra Hotel, Bradford, last Sunday, and presided over by J. Armston.

It was pointed out that although the attendances at the Bradford meetings were somewhat low compared with other courts, they were regular and did not fluctuate much. A member suggested that meetings in future be held on weekdays instead of Sundays, but this did not meet with general approval.

Another suggestion was that for the summer season at least, meetings should be only once a month, But Mr. Shuttleworth, vice-chairman, pointed out that if a member missed a meeting he was going to really miss two months, and the infrequency of the meetings would tend to foster laxity in the matter of attendances. The matter was allowed to drop.

HANDLING FILM IN EXCHANGES

(*Continued from page 25*)

without damaging the film; but when the film has become seasoned the perforation area admits of less elongation than the centre of the film, and is, therefore, subjected to the entire strain of the traction load of the film in the upper and lower magazines.

The breaking surface in the upper magazine, for properly controlling the feed of the film when the double reel is full, causes a tension to be applied to the later footage of the reel that often is greater than the elongation of the perforation area permits. The perforations, as a result, break down.

In the lower magazine, improper adjustment of the friction drive or the take-up will often cause a similar condition in the early footage of a reel. The variation of the shaft speed of the take-up, caused by the increasing of the circumference of the reel as frontage is added to it, is compensated for in a friction drive that must be precisely adjusted to drive the take-up steadily when the reel is filled. The friction required to cause such a steady drive of a full reel is greater than that required for the incomplete reel; whence there results a tendency, in the early footage, for the reel to take the film faster than it is fed out by the lower sprocket.

Insufficient tension on the friction drive of the take-up will halt the loaded reel momentarily, thus creating a slack in the film between the take-up reel and the lower sprocket. This slack permits the take-up drive to operate under no load, and the reel accelerates ahead of the feed of the lower sprocket, tearing the film at the lower sprocket when the end of the slack is reached.

The Layer Centre

Suggesting a remedy for this, the sub-committee believes that it would be well for the exchanges to consider mounting all film on 1,000-ft. reels having 5-in. hubs, instead of the 1,000-ft. reels with the 2-in. hubs now universially used. Such a reel would vacate two faults of the reel now generally used by the exchanges that most projectionists offer as reasons for doubling reels: namely a uniform reel for use in the upper magazine, and a reel with a 5-in. hub for the take-up in the lower magazine.

The cost of a strongly built reel with a 5-in hub would be greater than that of the reel now used; but it is the opinion of the sub-committee that this difference in cost would be more than offset by the probable saving of time of inspection, the elimination of doubling of reels, and the loss of film at the beginnings and ends of the reels.

Footage to the Reel

The footage of a reel is usually dependent upon the editing of the picture, and cannot be controlled by the laboratory; but if a standard approximate length were subscribed to and adopted by the exchanges and the laboratories, the film cutter could be induced to restrict his editing accordingly. A desirable footage under the present exchange operating conditions would be approximately 950 ft. per reel, a maximum being set at 1,000 ft.

(*To be continued*)

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800-1,500	M5
300- 800	KM3

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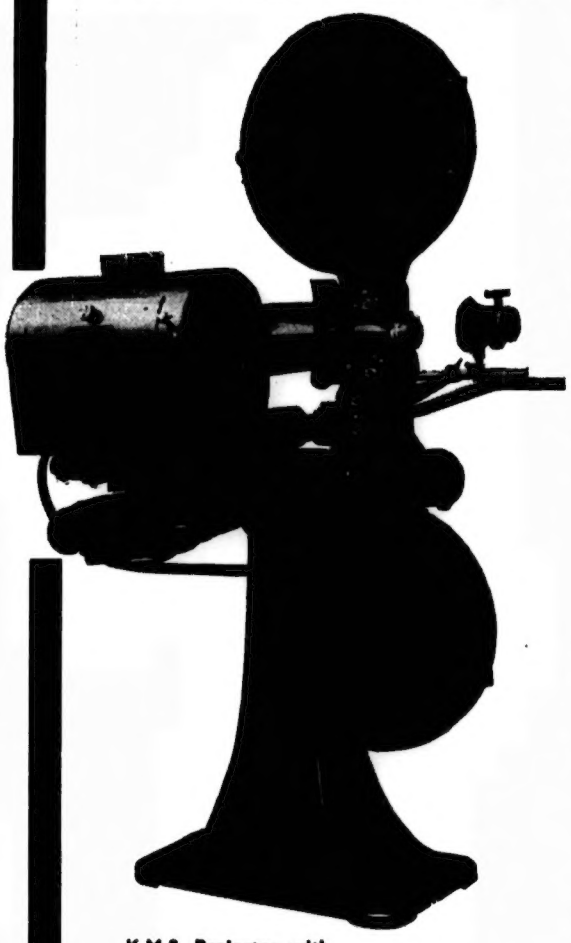

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Phone: Ger. 1242 Grams: Cinesound

NEON FUSION

Claude-General and David Allen

It is announced that a fusion of interests has taken place between David Allen Neon Displays, Ltd., and Claude-General Neon Lights, Ltd.

In future, the whole of the manufacture and erection work required for both undertakings will be carried out by Claude-General Neon Lights, Ltd., from their Wembley factory. With the existing extensive research facilities of "Claudegen," and with the increased turnover which will thus be brought to their works, it is anticipated that substantial economies should in future be possible.

David Allen Neon Displays, Ltd., is, of course, a daughter company of the nationally-known advertising concern, David Allen and Sons Billposting, Ltd. David Allens will, in future, devote their energies to the development of the Neon "site" business, which links up closely with the activities of the parent company.

S. C. F. Allen is joining the board of Claude-General Neon Lights, Ltd.

GLEAMLITE FITTINGS

Hailwood and Ackroyd, Ltd., specialists in lighting fittings, have issued a new leaflet, HW. 32/1, describing new designs in Gleamlite fittings.

These comprise spheres and round-shaped glassware. The range is comprehensive and the prices are competitive. The metalwork is finished copper bronze, chromium-plated, white enamelled, etc., as desired. Glassware in tinted Fastite—orange, amber, peach, citron, green, and blue—is also included.

BETTER LIGHT SIEMENS-PLANIA LESS CURRENT
SOLRAY POSITIVE CARBONS
13·6m/m. Unrivalled for Hall and Connolly arcs.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	April	26	Radio Parade	All Star Cast	Wardour	Hippodrome	3
,,	,,	26	Who Killed Harvey Forbes? ...	Lloyd Whitlock ...	Equity British	Phœnix	3
,,	,,	26	Draggin' the Dragon; Oh, for a Plumber.	———	Equity British	Phœnix	
,,	,,	26	Central Airport	Richard Barthelmess ...	First-National	Cambridge	8.45
,,	,,	26	Nothing Ever Happens	———	First-National	Cambridge	8.45
,,	,,	26	Pleasure Cruise	Genevieve Tobin ...	Fox	Cambridge	3
,,	,,	26	Isles of the East Indies ...	———	Fox	Cambridge	3
Thur.,	,,	27	The Kiss Before the Mirror ...	Nancy Carroll	Universal	Prince Edward	8.30
,,	,,	27	The Voice of London	———	Famous Films	RCA Theatre	11
,,	,,	27	Shorts	———	Famous Films	RCA Theatre	11
Fri.,	,,	28	The Plumber; A Quiet Night; Art Jarrett and Nick Kenny; The Trial of Vince Barnett; The Lumber Champ; Pick Me Up; The Shriek; Mister Mugg.	———	Universal	Own Theatre	10.30
Tues.,	May	2	A Lady's Profession	Alison Skipworth ...	Paramount	Carlton	10.30
,,	,,	2	Dinah	———	Paramount	Carlton	10.30
,,	,,	2	Elmer the Great	———	First-National	Cambridge	8.45
,,	,,	2	Memories	———	First-National	Cambridge	8.45
Fri.,	,,	5	Cash	Wendy Barrie	Paramount	Carlton	10.30

BELFAST

Tues.,	May	2	The Death Kiss	Adrienne Ames ...	Gaumont Ideal ...	Classic	10.45
Wed.,	,,	3	Trailing the Killer	———	Gaumont Ideal ...	Classic	10.45

BIRMINGHAM

Fri.,	April	28	So This is Africa	Wheeler and Woolsey	U.A. (Columbia) ...	Forum	10.30
,,	,,	28	Whistling in the Dark	Ernest Truex	M-G-M	Scala	10.30
,,	,,	28	Strictly Personal	Marjorie Rambeau ...	Paramount	Futurist'	10.45
Tues.,	May	2	Pleasure Cruise	Genevieve Tobin ...	Fox	West End	10.30
,,	,,	2	King Kong	Fay Wray	Radio	Forum	10.30
Wed.,	,,	3	Radio Parade	All Star Cast	Wardour	Forum	10.30
,,	,,	3	Central Airport	Richard Barthelmess ...	First-National	Scala	10.30
,,	,,	3	The Public Be Hanged	Pat O'Brien	P.D.C.	West End	10.45

CARDIFF

Fri.,	April	28	Oliver Twist	Dickie Moore	Pathe	Queen's	11
,,	,,	28	Sister to Judas	Claire Windsor	Butcher	Olympia	11
,,	,,	28	Out All Night	Slim Summerville ...	Universal	New Imperial	11
,,	,,	28	From Hell to Heaven	Carole Lombard ...	First-National	Capitol	11
,,	,,	28	Clear All Wires	Lee Tracy	M-G-M	Park Hall	11
Tues.,	May	2	Central Airport	Richard Barthelmess ...	First-National	Empire	3
,,	,,	2	The Kiss Before the Mirror ...	Nancy Carroll	Universal	New Imperial	11
Wed.,	,,	3	Leave It To Me	Gene Gerrard	Wardour	Queen's	11
,,	,,	3	King Kong	Fay Wray	Radio	Empire	3
Fri.,	,,	5	Pleasure Cruise	Genevieve Tobin ...	Fox	Park Hall	10.45

GLASGOW

Fri.,	April	28	So This is Africa	Wheeler and Woolsey	U.A. (Columbia) ...	La Scala	10.45
,,	,,	28	Sister to Judas	Claire Windsor	Butcher	Cranstons' P.H.	11
,,	,,	28	The Keyhole	Kay Francis	Warner	Regal	11
,,	,,	28	The Great Jasper; Scarlet River	———	Radio	Picture House	10.45
Tues.,	May	2	Everest	———	Wardour	Regal	11
Wed.,	,,	3	Sailor's Luck	James Dunn	Fox	Picture House	10.45
,,	,,	3	Radio Parade	All Star Cast	Wardour	Regal	11
,,	,,	3	Strictly Personal	Marjorie Rambeau ...	Paramount	Playhouse	11
Thur.,	,,	4	Elmer the Great	Joe E. Brown	First-National	Green's Playhouse	11
,,	,,	4	King Kong	Fay Wray	Radio	Picture House	10.45
Fri.,	,,	5	The Kiss Before the Mirror ...	Nancy Carroll	Universal	Picture House	11

LEEDS

Fri.,	April	28	The Public Be Hanged	Pat O'Brien	P.D.C.	Majestic	11
,,	,,	28	She Had to Say Yes	Loretta Young	First-National	Rialto	11
,,	,,	28	Our Betters; Man Hunt ...	———	Radio	Scala	10.45
Tues.,	May	2	Timbuctoo	Henry Kendall	Wardour	Rialto	11
,,	,,	2	Topaze; Sailor Be Good ...	———	Radio	Scala	10.45
,,	,,	2	A Farewell to Arms	Helen Hayes	Paramount	Paramount	10.45
Wed.,	,,	3	So This is Africa	Wheeler and Woolsey	U.A. (Columbia) ...	Scala	10.45
,,	,,	3	Out All Night	Slim Summerville ...	Universal	Rialto	10.45
Thur.,	,,	4	Fast Workers	John Gilbert	M-G-M	Rialto	10.45

LIVERPOOL

Fri.,	April	28	Oliver Twist	Dickie Moore	Pathe	Forum	10.45
,,	,,	28	The Kiss Before the Mirror ...	Nancy Carroll	Universal	Trocadero	10.45
,,	,,	28	Strictly Personal	Marjorie Rambeau ...	Paramount	Futurist	10.45
,,	,,	28	The Great Jasper; Scarlet River	———	Radio	Palais de Luxe	10.45
Tues.,	May	2	Radio Parade	All Star Cast	Wardour	Forum	11
,,	,,	2	Sister to Judas	Claire Windsor	Butcher	Scala	11
Wed.,	,,	3	Everest	———	Wardour	Forum	11
,,	,,	3	Pleasure Cruise	Genevieve Tobin ...	Fox	Trocadero	11
Thur.,	,,	4	So This is Africa	Wheeler and Woolsey	U.A. (Columbia) ...	Forum	10.45

MANCHESTER

Fri.,	April	28	The Mind Reader...	Warren William ...	First-National	Theatre Royal	11
,,	,,	28	Pleasure Cruise	Genevieve Tobin ...	Fox	Piccadilly	11
,,	,,	28	Who Killed Harvey Forbes? ...	Lloyd Whitlock ...	Equity British	Deansgate P.H.	10.45
,,	,,	28	Our Betters; Man Hunt ...	———	Radio	Hippodrome	3
Tues.,	May	2	Leave It To Me	Gene Gerrard	Wardour	Theatre Royal	10.45
,,	,,	2	The Great Jasper: Scarlet River	———	Radio	Deansgate P.H.	10.45
,,	,,	2	Out All Night	Slim Summerville ...	Universal	New Oxford	10.45
,,	,,	2	A Farewell to Arms	Helen Hayes	Paramount	Paramount	10.45
Wed.,	,,	3	Before the White Man Came ...	———	Wardour	Theatre Royal	10.45
,,	,,	3	The Kiss Before the Mirror ...	Nancy Carroll	Universal	New Oxford	10.45

NEWCASTLE

Fri.,	April	28	Fast Workers	John Gilbert	M-G-M	Olympia	11
,,	,,	28	Timbuctoo	Henry Kendall	Wardour	Grainger P.H.	10.30
,,	,,	28	Shorts	———	Paramount	Paramount	10.30
,,	,,	28	She Had to Say Yes	Loretta Young	First-National	Stoll P.H.	10.30
,,	,,	28	The Great Jasper: Scarlet River	———	Radio	Queen's	10.30
Tues.,	May	2	Sailor's Luck	James Dunn	Fox	Queen's	10.30
,,	,,	2	Leave It To Me	Gene Gerrard	Wardour	Grainger P.H.	10.30
,,	,,	2	Strictly Personal	Marjorie Rambeau ...	Paramount	Paramount	10.30

NOTTINGHAM

Fri.,	April	28	The Kid's Last Fight	Douglas Fairbanks, Jnr.	Warner	Elite	10.40
Tues.,	May	2	Fast Workers	John Gilbert	M-G-M	Scala	11
,,	,,	2	Strictly Personal	Marjorie Rambeau ...	Paramount	Elite	10.45
Wed.,	,,	3	Leave It To Me	Gene Gerrard	Wardour	Scala	10.45
,,	,,	3	The Keyhole	Kay Francis	Warner	Elite	10.40
Thur.,	,,	4	King Kong	Fay Wray	Radio	Elite	10.30

SHEFFIELD

Fri.,	April	28	Oliver Twist	Dickie Moore	Pathe	Hippodrome	10.45
,,	,,	28	From Hell to Heaven	Carole Lombard ...	Paramount	Central P.H.	10.45
,,	,,	28	The White Sister	Helen Hayes	M-G-M	Cinema House	11
Tues.,	May	2	Radio Parade	All Star Cast	Wardour	Hippodrome	10.45
,,	,,	2	Who Killed Harvey Forbes? ...	Lloyd Whitlock ...	Equity British	Union Street P.H.	11
Wed.,	,,	3	Pleasure Cruise	Genevieve Tobin ...	Fox	Picture Palace	11
Thur.,	,,	4	Central Airport	Richard Barthelmess ...	First-National	Central P.H.	10.45

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A.W.H. Equipment for sale, sound-on-film, disc; cost £900; what offers?—Plaza, Deal. 'Phone 585.

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